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CERAMIC LITERATURE:

AN ANALYTICAL INDEX

TO THE WORKS PUBLISHED IN ALL LANGUAGES ON THE HISTORY AND THE TECHNOLOGY OF THE

CERAMIC ART;

ALSO TO THE CATALOGUES OF PUBLIC MUSEUMS, PRIVATE COLLECTIONS, AND OF AUCTION SALES IN WHICH THE DESCRIPTION OF CERAMIC OBJECTS OCCUPY AN IMPORTANT PLACE;
AND TO THE MOST IMPORTANT PRICE-LISTS OF THE ANCIENT AND MODERN MANUFACTORIES OF POTTERY AND PORCELAIN.

Compiled, Classified, and Described

BY

M. L. SOLON,

Author of "The Art of the Old English Potter;" "The Ancient Art Stoneware of the Low Countries;" "The History of the Old English Porcelain;" "French Faïence;" "Italian Majolica," &c.

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INTRODUCTION.

It has been said that ours is an age of bibliographies. One should not wonder at the considerable number of classified lists of books brought out during the last few years as an assistance to scientific and historical researches; they were but answering a demand created by absolute necessity. In the present state of human knowledge, when so much has been written upon every possible subject, the pursuit of any special branch of learning can scarcely be prosecuted without the use and help of some synoptic survey of the whole range of pertinent literature. Every student feels the want of a reliable handbook to the knowledge of books, a mentor who will point out to him the best sources from which solid instruction is to be obtained; every author shall find his task much lightened if an index to all the publications he may have to consult is placed at his disposal.

Bookland is extending its area with alarming rapidity. Printed matter rushes out in a powerful and far-reaching stream from the printer's press, unceasingly at work all over the civilised world. Raging volcanoes, the lava they vomit with ever-increasing activity, spreads far and wide, and wherever it passes the configuration of the ground is for ever transformed. In the field, where the learned bibliophile once used to move with so much ease and facility, landmarks are gradually obliterated, boundaries are continuously displaced. Who will, soon, dare to wade, guideless, across the chaos of volumes, pamphlets, and leaflets added every day to the accumulated legacy of untold generations? Who will, unassisted, attempt to reduce into order their bewildering confusion? To shape a straight course through a labyrinth in which the way is constantly intersected by fresh paths branching off widely in all directions shall be, at no distant date, placed beyond the range of human possibility. A wise explorer should, therefore, rest satisfied if he succeeds in drawing out the correct chart of a mere corner of the limitless expanse which opens before him. In the wild stretch, ceramic literature forms a quiet oasis. From end to end of the region, the distance is not so great that the traveller should feel his forces exhausted before he has had time to visit its most remote and secreted spots. His discoveries, it is true, shall be of a modest order. No towering summit, no gigantic tree, will meet his eye, breaking with lofty lines the tame features of the landscape. A moment of surprise at the sight of a solitary rock, a pleasant rest by a flowery bush, may occasionally relieve the monotony of his perigrination. He who has undertaken the journey for the love of ceramic art must not and should

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not expect anything more. When the days of toil are over he will find his reward in the consciousness that he has acquired a complete knowledge of the land it has been his pleasure, or his duty, to explore.

Champfleury was the first to realise the important part that a ceramic bibliography should play in the formation, or the study, of a special library. Before the publication of his work, all we knew of ceramic literature was limited to a few stray titles of books on pottery admitted, so to speak, on sufferance in the general catalogues of "Books on Art," and to some short lists hastily compiled by the writers of the general ceramic histories. Nothing there could indicate the extension that might be given to that branch of Bibliography.

Our own journey of exploration through the "quiet oasis" of ceramic literature was instigated by the perusal of Champfleury's newly published book. From the very day a copy of it fell into our hands we started, under its trusted guidance, to the conquest of the works of which we find there an inspiriting nomenclature. Had not the task to be undertaken been so clearly pointed out, the notion of forming a library, composed entirely of books treating of pottery and porcelain, would probably never have entered our mind.

But as we went on collecting volume upon volume, putting under contribution the stores of the best booksellers of England and of the Continent, and establishing friendly communication with authors and collectors, we had soon to recognise that our guide-book—invaluable as it had proved to be at the outset of our researches—was far from containing the whole fund of information that could be gathered. Champfleury was by no means a specialist. Engrossed by many other preoccupations, he had given to the subject a very moderate share of attention. We found that in the sections he had chosen to treat a considerable number of titles could be added to those mentioned not always with sufficient accuracy. Moreover, the omission of such important groups as those formed by the classical ceramics and the pottery of prehistoric and mediæval ages left a regrettable gap in the completeness of the scheme. It was evident that to be of real use to those interested in the matter the "Ceramic Bibliography" had to be written over again.

We did not underrate the difficulties we should have to encounter in the execution of the work when we resolved to attempt it. The following modifications and additions were to be introduced in the original plan. Each section had to be completed by the insertion of all the titles omitted, and of those of the numerous publications issued during the past twenty years. Errors had to be rectified, descriptive notices of the works appended in all cases. Entirely new sections had to be constituted, such as Greek vases and Terra-cotta, Roman pottery, Prehistoric, Mediæval, etc., etc. Lastly, a faulty classification had to be replaced by a clear and comprehensive arrangement by subjects, with an easy reference to the full description of each work.

Of the difficulties with which our way was beset, the greatest one was not that of increasing the previous list by a goodly number of new items; we found it to consist in the discrimination to be exerted in admitting or rejecting certain works which had but an indirect claim to our attention.

As it happens with regard to the complex constitution of many other

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sciences, the science of ceramics is inseparably connected with many collateral subjects of study.

The composition of bodies, glazes, and colours necessitates, on the part of the practical potter, too bent on bringing improvements and innovations in the processes of manufacture, more than a superficial acquaintance with chemistry, physics, and geology. Historical researches on the ancient pottery of all nations shall lead the student into the limitless field of archæology. The artistic and critical appreciation of the comparative merit of the masterpieces of the fictile art at the finest periods shall plunge the thinker into the depths of æsthetics and philosophy. If the ceramographer is in need of some original information upon pot-making in remote countries, he has generally to consult the books of travels which seldom fail to contain some useful particulars, and in this way the study of ceramics is linked to that of ethnology The manufacture of brick and tile cannot be considered independently from the building art ; it is scarcely necessary to point out how a modest craft becomes thus intimately connected with the noblest conceptions of architecture.

These cognate exigencies, not to speak of the few minor ones that we leave unmentioned, should be provided for in a ceramic bibliography which has any pretention to approach, if not to exhaust, every ramification of a complex subject. Many a work on chemistry, archæology, art criticism, travel, and architecture shall have to be introduced in all cases when it supplements the shortcomings of the special pottery books. But while making incursions in the fields adjacent to his own grounds, the bibliographer must impose some limits to his wanderings lest he should fall under the reproach of conducting his reader too far away from the limits of permissible deviations.

Of the numerous works which stand but in distant relation to ceramic art we shall refrain from giving more than a selection. It may be found by some that in exercising our discretion we have erred on the side of excess rather than of insufficiency ; by others that we have unaccountably ignored certain reference books of particular importance ; but everyone will readily admit that the infallible criterion by which such a choice could be regulated is not easy to establish

Another of the moot points we had to consider, in settling the plan we were to follow, was whether it would be advisable to gather a large selection of such papers and articles as have appeared in serial publications, and insert their titles in our list. This plan has been partially adopted by previous writers, but with such an incomplete and unsatisfactory result as to demonstrate the hopelessness of ever succeeding in the attempt. There is not one set of the transactions of the learned societies of the cultured world—and their name is legion—which does not contain a large number of reports, essays, or notices referring to the discovery of ancient pottery, the history of local manufacture, the description of some technical process, etc. Most of those publications are of so difficult access, that to investigate their contents stood, for us, beyond the range of possibility ; on the other hand, to advise any reference to certain short-lived journals, or some unobtainable exotic magazine —as the case might be—would have been resented as a pedantic and somewhat ironical recommendation. We came to the conclusion that, being unable to record the titles of all the fugitive papers that have appeared in the serial

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publications, we would ignore them, as a rule. So many exceptions to this decision shall, however, be made in particular instances, that journalistic literature will be, after all, amply represented in our list.

All essays, monographs, reports, etc., published at first under the auspices of a learned society, and subsequently issued by the author in a separate form, acquire, by this fact, an absolute right to be admitted as independent works. In a few other cases, we have met with articles which, although not yet reprinted from the serial publication in which they were inserted, appeared to us to be of too great a value to be passed under silence. Among these must be counted some original notices referring to subjects still under study, and which supply valuable materials towards a work to be written at a future date; we shall do our best not to forget any paper of that order, although it is rare to find an essay of real importance that has not been re-issued in the form of a volume or a pamphlet.

Other series must, obviously, be left in a state of incompleteness. Catalogues of private collections, price lists, and pattern-books of modern manufactures, etc., come unquestionably within the scope of our subject. But it cannot be denied that their mighty number would discourage, from the very first, the researches of any one but a particularly well-situated and experienced specialist. We cannot leave them out; neither can we—had it been in our power to draw the complete list—find place for all of them. Here, again, we have had to choose and to reject, at the risk of being accused either of having unnecessarily inflated that part of our work, or of being guilty of many unpardonable omissions.

We must confess that we differ entirely from the opinion of certain librarians and bibliophiles of the "dry-as-dust" school, who assert that the task of a bibliographer should be confined to the minute description of the outward aspect of a volume and the mention of the successive editions through which the work has passed since its original publication. In our estimation, a few remarks concerning the author, the contents, and even the literary, historical, or technical value of each work should in most cases accompany the record of its title. Is it not a common experience with all book lovers that the short MS. notes, written on the flyleaf of an old volume by one of its former possessors, always add much to its interest? The necessity of supplying some instructive and critical notices has been recognised by Champfleury in his "Ceramic bibliography"; but he has been far from giving to that part of his labour all the attention it required. His occasional annotations, remiss and superficial as they be, do much, nevertheless, towards increasing the value and relieving the dryness of a lengthy nomenclature. We have thought it expedient to enlarge considerably upon this portion of the original plan, and to give full scope to the expression of our personal observations.

By far the larger part of the works, hereafter catalogued and described, is standing on the shelves of our study. Volume after volume has been examined at full leisure, and each of them has received its due share of consideration. It is now our intention to record, candidly and to the best of our ability, the opinion we have formed as to their comparative importance and particular utility, from the ceramist's point of view.

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In doing so, we are aware that we run the risk of incurring the censure of any reader who may happen to disagree with the gist of our appreciation. Finding himself at variance with us on more than one case, he will emphatically declare that by restricting our labour to the mere compilation of a sober list of titles, we would have placed our ceramic bibliography above all blame, while it would have proved quite as useful for the purpose it is intended to serve.

This we make so bold as to flatly deny.

Granted that part of what we have said by way of commentary may be passed over by one who happens to have already formed his opinion on some particular questions, much remains which, in the wide scope of our subject, is not unworthy of his attention. Indeed, after having deplored the presumption with which we have given vent to personal views of decidedly questionable worth, since they stand on some points in absolute contradiction with his own, our hypercritical censor may, one day, have to thank our outspoken remarks, when—embarrassed as to the choice of books he had better consult or purchase to assist his incipient researches on a new branch of study—he condescends to refer to these bibliographical notes he has been so hasty to condemn.

It is an easy task and a pleasant duty to select for recommendation the leading works which, in each section of the ceramic literature, head the list by right of merit. Upon the foremost among these recognised authorities not enough encomium shall ever be bestowed. The verdict of the public has, long before this, marked them out as incomparable models of the kind, all we can add to emphasise their pre-eminence will still fall short of their deserts.

Second only to the foregoing works, a few others of minor importance should receive a due meed of praise, in spite of their apparent shortcomings. Of that kind certain incomplete books, the instructive value of which is not maintained throughout, are yet commendable by the exhaustive treatment of some particular subject, neglected by other writers. The reason why an otherwise indifferent volume should not altogether escape recognition shall be carefully explained.

We shall endeavour to bring to the front the half-forgotten names of the unassuming specialists whose researches and discoveries have supplied fresh contributions to our general store of knowledge. From the well condensed pamphlet, intelligently and patiently elaborated by the early investigator of a still unexplored field of study, we often get as much value in a single coin as the diluted stuff which swells the pages of a recent 4° volume can give us in small change. Many a compiler of encyclopedical works has turned such obscure pamphlets to very profitable use ; but he is apt to forget to name the source from which his materials have been derived. Our efforts to render to each writer the share of credit that directly reverts to him in the collective achievements of his time cannot fail to be appreciated.

Much discretion has to be exercised by the conscientious reviewer in his attempts to winnow the chaff from the wheat. He must beware of condemning too readily books which, although manifestedly incomplete, are, nevertheless, possessed of some redeeming points, sufficient to save them from

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absolute rejection. Such a volume is, for instance, undoubtedly unreliable as an authority; an incorrect and out-of-date letterpress would have rendered it worthless, were it not that it contains a remarkable set of plates which can still be of great service to the student. Such another, on the contrary, unites abominable illustrations with a text of standard merit. This one is still entitled to our consideration for having remained for a long time the only text-book upon a subject now placed on new grounds by the advance of modern knowledge. This other, dealing with common-place information regarding the current trade of our days, although of very little interest to the contemporary, is destined to become ultimately a precious source of materials for the historian of the future.

The duty of the bibliographer does not, unfortunately, stop at the gratifying labour of making a selection of the best works for special commendation. He has to take equal notice of everything that passes between his hands; and whether it be good, bad, or indifferent he has to render of it a clear-sighted and impartial account. Now, it has to be acknowledged that each large group of works serried together by the requirements of systematic classification is composed of items very unequal in their merit. And one should not wonder at it. One may say that of all the historical and scientific topics on which an ill-prepared probationer has ever thought himself fully qualified to discant; of all the subjects which may tempt an illiterate scribbler to rush into print on the flimsiest pretence, none has perhaps been so freely used and abused in our days as the Ceramic Art, and all questions more or less distantly connected with its study. A word of warning in reference to the worst cases shall not be found out of place in this bibliography.

One has had but too many occasions to meet with a brilliant article in which, a good-natured reviewer extols, in an influential periodical, the excellence of a newly published work, often nothing better than a mere compilation of worn-out materials. Great is the number of candid believers who are caught daily by the meritricious advertisement of the shrewd publisher trying to push the sale of some common-place production by means of a grandiloquent prospectus, supported by laudatory testimonials signed with most creditable names. Plain speaking must be, at all risks, the line followed in this work. Many a trumpery book has long enjoyed—through an inexplicable cause—an ill-deserved reputation; it is time that it should cease to be quoted as an authority. Unvarnished sincerity in the expression of an opinion resting on firm grounds can alone act as a safeguard against the snares set to mislead the first steps of the unexperienced.

We shall have to point out, for careful avoidance, the designing and bare-faced impositions, as well as the harmless platitude. The vulgar catch-penny; the so-called popular handbook that some literary Jack-of-all-trades has hastily and carelessly engrossed from unreliable sources with an eye upon our pocket, must be duly signalled. Against such unprofitable lucubrations it is good that the student who has not much time to lose should be forewarned.

We mean to run to earth the shameless plagiarism, the pitiable travesty of an unacknowledged model, the impudent patchwork which denotes, on the part of the writer who has signed it with his name, an utter disregard for

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the feeling known as literary honesty. We shall brand as he deserves the easy-going pilferer who, making use of a few pages of somebody else's book wantonly cut to pieces and awkwardly pasted together again, proudly disports himself before us in the character of an ass under a lion's skin. The worthless productions for which he is responsible have often taken the form of an imposing folio volume, illustrated with numerous plates, badly drawn and cheaply engraved, but made gaudy with gold and colours. Under its garish garb the volume has made its way in the world and has usurped a place in the best libraries. As no serious author has ever thought it worth his while to disprove the erroneous statements with which it abounds, the contents are often taken as solid evidences by the unwary.

Nor shall we leave undenounced the egregious work, which—far from wanting in originality—stands out, an arrant oddity, from the rank and file of well-regulated productions. To that order belong the vagaries of the half-demented exegete who sees in the rude traceries incised on primitive pottery a symbolic exposition of the philosophical system and religious beliefs of prehistoric races. And, also, the unpalatable disquisition of the heavy debater, unfolding at full length the nebulous theory by means of which some historical enigma, so far left unexplained, shall, at last, receive a definite solution.

Lastly, we shall expose, without mercy, the sham erudition of the self-styled historian, the unscrupulous writer who, labouring under an overload of imaginative powers, has not shrunk from fabricating—through an artful blending of facts and fictions—the proofs he required to support a long train of extravagant speculations. Such fallacies, spawned in an ill-balanced mind from erratic cogitations and unbounded conceit, should be stigmatised and shown up as a danger to all; they are bad to read, and still worse to remember. Hard as it is to believe, these pernicious writings have exerted a manifest influence on ceramic literature, and we fear that, notwithstanding the warnings repeatedly sounded from right quarters, their dogmatic and confident tone shall long continue to impose upon guileless credulity.

We hope it will be understood that in providing this bibliography with copious annotations, we were only actuated by the ambition of making it as complete as possible, and rendering it of better use to those whom it is intended to assist. The idea that the authority of our personal judgment could be enforced upon others has never entered our mind. Whether we have expressed admiration or disapproval, interest or indifference, we have merely recorded the impression we have received from an unbiassed examination of the work we had to describe. It is a *prima facie*, and not a definitive estimation of its merits that we venture to offer to our indulgent reader. Let him regard our notes in the same light as he would regard those that the bibliophile is prone to jot upon the blank leaf of his volumes for the benefit of the unknown friend who may happen, in after times, to institute an analytic examination of his library.

We are well aware that any critical appreciation of a book should be of questionable value were it not supplemented by a synopsis of its contents, and occasionally by the quotation of some weighty passages, to supply such practical information shall be our first duty; whenever required they shall not be found wanting.

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Our work would belie its title if it did not contain a summary of the history of ceramic literature.

Before the last sixty years, it could scarcely be said to exist, so scanty was the number of books which could be ranged under that heading. With the exception of the classical publications on Greek vases—and those that addressed themselves to the antiquary rather than to the potter—all that we had on the subject was limited to a few descriptive notices of the leading manufactories, usually found inserted in the topographical works and local histories, and to a still fewer technical treatises.

To the formation of admirable collections in which the master-pieces of the ancient potter had been given a place of honour, together with the revival of a long neglected art, may be attributed the development of a new branch of literature. A revolution was being accomplished in the direction of artistic taste. For the first time attention was being drawn to the merit of the productions of a minor art previously regarded with absolute indifference. Upon the larger part of the miscellaneous objects which provoked the covetousness of the curious, everything had yet to be said; the queries, raised from all sides, remained unanswered, for want of an available authority that could be consulted on the subject. At that juncture, the supply of instructive books had become an imperative want, and it was not long before such a pressing desire had been amply gratified. Old amateurs can still remember the prolific times which saw a host of histories of the Ceramic Art, monographs of the chief centres of manufacture, æsthetical essays, and practical treatises, brought out in rapid succession apparently without quenching the thirst for more knowledge that the fascinating pursuit of pottery-collecting had excited in all classes of society.

An instructive survey of the developments of ceramic literature could not be obtained by an arrangement of books by order of publication. From a chronologically classified list of titles we could, to a certain extent, determine the state in which general knowledge stood at the moment when it had been found necessary to institute further researches upon a particular question. We must bear in mind, however, that, far from proceeding steadily and safely in the way of improvement, the progressive march of a science so complex in its constitution is bound to be fitful and irregular in the extreme. Isolated efforts may not always assist and hasten the onward course of a host of toilers; they may sometimes act as an unwieldy impediment. In the aggregate study of the fictile art many steps have been taken in vain, others have fallen into a decidedly retrogressive direction.

The general history of ceramic literature has to be divided into chapters, each of which should be treated almost independently from the others. Whether historical or technical in its purport, every branch of learning has been initiated, stimulated, or retarded, as the case may be, under the pressure of surrounding influences arising from particular circumstances and conditions.

Whenever a freshly opened section of archæological or scientific research is passing from its preparatory state into one of broader extension, the increase of printed matter brought out in connection with the movement is not always in proportion to the advance of knowledge already secured by previous labour. If the production of books obeys, like every other production, the call of a

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growing demand, it may also be influenced by unforeseen eventualities. This is the reason why it may happen that, while some books are published at the precise moment when they were most wanted, others come too soon, before the matter on which they profess to treat has been sufficiently investigated; others, on the contrary, come too late, when they can add nothing to the knowledge of a subject exhausted long before.

To know something of the motives which have induced the preparation of a book, and of the circumstances under which it was given to the public, is the only means to form a correct idea of the relation it bears to the general advance and improvement of ceramic literature.

By becoming acquainted with the fortuitous occurrences to which its production may be ascribed, we are enabled to realise how it is that many a volume, now set aside as a futile and unprofitable fantasy, has at one moment enjoyed an undisputed consideration, and that some others shall never become unworthy of the good opinion that greeted their apparition.

For instance, the occasion of some examples of a pottery of undefined character and unknown provenance being suddenly revealed, seldom fails to induce some inventive spirit to frame a few conjectures of his own in elucidation of the problem. The result of his cogitation is immediately put into print and broadly circulated; but it goes without saying that the flimsy fabric falls to pieces at the first production of accurate information.

In the case of a new fad being introduced in the collecting world, it may happen that the object of the fashionable craze is, after all, of very little consequence. Pandering to the whim of the hour, many servile pens are soon at work, nevertheless, to sing the praises of the rising idol, and to expatiate upon its unsuspected beauties. But the flowery trash produced under such conditions is doomed to share the fate of the short-lived infatuation which had called it into being; they both disappear together, to be remembered only as egregious mystifications.

It has often occurred that, to get rid of the difficulty presented by the solution of some historical enigma, an ingenious theory is built up of plausible inferences, when actual facts and dates have proved unobtainable. Just as it was on the point of being accepted by all, the theory is upset by the discovery of an out-of-the-way volume containing the very information which had, so far, escaped all researches, and settles the uncertain points in quite an unexpected manner. As a matter of course, all that has been previously printed on the question has, henceforth, to be rejected as frivolous and worthless. If, now, we discard any other instances of premature publications to turn our attention towards those which appeared at a comparatively late period, we notice that, amongst the last named, are included most of the standard works which are and shall be considered as incontestable authorities. Whether they condense the totality of aggregated studies, or simply the result of investigations conducted on a special line, the works that have waited until times were ripe for their production mark, as a rule, a memorable epoch in the history of ceramic literature. To that order belong, among others, the comprehensive compendium which forms the crowning stone of a slowly and steadfastly erected edifice. The labour it entailed could not obviously have been undertaken before sufficient material had come to hand, so as to

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allow the writer to produce an exhaustive compilation, and to admit nothing in it which had not stood the test of a strict and protracted examination. One may reasonably assume, therefore, that a really good reference work, uniting to the merit of emanating from a competent pen the further recommendation of being a summary of the last acquisition of knowledge, is a substantial improvement upon all those previously written, and should be selected in preference to all others.

As we have already stated, it is from the detailed records of the favourable circumstances that fostered the extension of ceramic study, in each of its divers branches; nay, from the isolated particulars we can gather of the conditions under which volume after volume was added to the steadily swelling stock that we can alone evolve a complete picture of the evolutions of the pertinent literature. It is our intention to enter, together with the description of a book—whenever such observations may further the end we have in view—an account of the latent influences and ambient tendencies which may have instigated its production and ministered to its success. In the first part of our work these remarks shall, necessarily, appear in a desultory order. They shall be summarised and supplemented in the second part by historical sketches briefly relating the birth, growth, and vicissitudes of each separate department of the literature, which will be found prefixed to each section.

Conducted on such a plan, our labour cannot fail to offer some of the advantages one expects to reap from the use of a truly profitable bibliography. Our ambition has been to make of it more than a silent finger-post in the way to knowledge, we should like the work to be considered as a trustworthy leader, an impartial adviser who can, in most cases, point out the best and shortest channels through which researches should be directed to obtain a rapid and solid instruction.

An arrangement of the author's names, in alphabetical order, has been adopted in Part I.; the titles of all the works due to the same writer are given in succession; each title being accompanied with a descriptive notice. Differing on this point from a common practice, we have refrained from giving any description of the volume considered from the pure bibliographical point of view. Our reason for this neglect is that the works most highly valued by the bibliophile, ancient and rare editions, are scantily represented in the aggregate of ceramic literature. Modern publications, on the other hand, have little, in the outward disparities which distinguish the various reprints of the same work, that may command particular interest; to give an account of their typographic features would have, unnecessarily, overloaded the notices. We shall not forget, however, to signal the degree of rarity of the volumes we describe; in the cases of many pamphlets we may have to say that they are almost impossible to find. It is easily understood that such pamphlets were usually printed in very limited numbers, and the few copies that have not terminated their uncalled for existence in the waste-paper basket have now found a permanent abode in the public libraries, where they can be consulted, if no longer obtainable in the trade.

In our quotations of prices we have been guided by those marked in the best booksellers' catalogues. But a comparison of the publication price of the book, and the one at which it is offered a few years afterwards, will

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show that the fluctuation is so great as to render a correct valuation almost impossible.

We have made it a rule to give an English translation of all the titles in foreign languages; it may appear scarcely necessary in some instances, but in many others it may be appreciated as affording a rapid and accurate interpretation.

In the second part we have attempted to give a methodical classification of the works described in the first.

Under distinctive headings are recorded, in an abridged form, the titles of all the volumes and pamphlets relating to a particular branch of knowledge. They are classified, in each section, according to the country in which they were published, and arranged by date of publication. This disposition enables one to ascertain, at a glance, whether a given subject has been treated in several languages, and which are the earliest and latest books printed on the question. Most of the sections comprise a few subdivisions, formed with the view of preventing confusion and making researches easier and quicker. One could not think, for instance, of amalgamating together, under the general heading of Tiles, the descriptions of mediæval pavements and the pattern-books of the modern tile-maker; both ancient and modern tiles had to be arranged under a separate heading. In the case of a work which has its place equally well marked within two or more categories, the mention of its title shall be repeated. For instance, Meurer's "Majolica Tiles" having been entered in the section "Majolica," must be named again in "Tiles." Catalogues of collections and sales must form a separate group; but the titles of those devoted to a special class of pottery, such as "Majolica," "Sèvres Porcelain," "Stoneware," "Oriental Ceramics," etc., shall be entered in each of the sections of which they can assist the study.

I cannot conclude this Introduction without expressing my best thanks to Messrs. Charles Griffin & Co., Ltd., for the unremitting care they have displayed in the production of this work.

M. L. SOLON.

May, 1910.

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PART I.

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CERAMIC LITERATURE.

A

ABADIE (Collection A.).—Catalogue des faïences françaises et étrangères, etc. *Paris*, 1888. 8°, pp. 21; with 3 pl. Catalogue of sale.

ABBOT (Ch. C.).—Primitive industry: or illustrations of the handiwork in stone, bone and clay of the native races of the Northern Atlantic Seaboard of America. *Salem*, 1881. 8°, pp. vi-560. Pottery: pp. 169-184; with 25 illustr. Pipes: pp. 315-340; with 22 illustr. 15s.

Clay vessels of the rudest description.

ABEKEN (Dr. G.).—Illustrazione di due vasi con dipinture arcaiche. *Roma*, 1886. 8°, pp. 7; fold. pl.

"Explanation of two vases painted in the archaic style."

The two vases were found near Cervetri; one is, now, in the Museo Gregoriano, the other in the Berlin Museum.

ABINGTON (L. J.).—Pottery and porcelain (Article in *Knight's Penny Cyclopædia*).

Abington was a well-known character in the "Potteries," where he long worked as a designer and modeller, devoting part of his time to local preaching.

ADAMBERGER (Collection).—Auction Catalogue der Kunst-Sammlung von H. A., etc. *Wien*, 1871. 4°; 17 illustr.

ADAMEK (L.).—Unsignierte Vasen des Amasis. Ein Beitrag zur griechische Vasenkunde. *Prag*, 1895. 8°, pp. 51; with 2 pl. and 16 illustr. 4 m.

"The unsigned vases of Amasis. A contribution to the knowledge of Greek vase painting."

From the examination of twenty vases signed or attributed to Amasis, a black-figure painter of the sixth century, the writer arrives at the conclusion that the artist was of Egyptian origin, and worked at Athens during the reign of his namesake, Amasis.

ADAMI (H.).—Entwürfe für Ziegelrohbau. *Berlin*, s.d. 30 Fol. pl.

"Sketches for brick buildings."

ADELINE (Jules).—Le musée d'antiquités et le musée céramique de Rouen. *Rouen*, Augé, 1882. 4°, pp. 27; with a frontispiece and 30 etch. pl. 15 fcs.

"The museum of antiquities and the Ceramic Museum of Rouen."

The etched views show the place the Ceramic collection occupied in the old galleries before they had been transferred to the palatial building erected to contain the united museums of the town. Such specimens of Rouen faïence as can be recognised on the plates are, however, drawn on too small a scale to be of much use.

—— La légende du violon de faïence. *Paris*, Conquest, 1895. 8°, pp. 46; with a portrait of Champfleury and 8 etched vignettes. 10 fcs.

"The legend of the faïence fiddle."

A pretty volume, in which the actual facts on which Champfleury had grounded his amusing novel are related in a somewhat commonplace manner. The reason why this small talk, good enough for the gossiping habitués of the curiosity shops, should have been thought worth being given to the public, dressed in such an elegant garb, is not made obvious by the writer.

ADELMANN (Collection).—Die Kunst Sammlungen, etc. Dr. Leofrid Adelmann, Würzburg. *Cologne*, Heberle, 1888. Imp. 4°, pp. 211; with 30 phototyp. pl. 10s.

Catalogue of sale. The collection was rich

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in ancient stoneware and faïence of German manufacture. Ceramics: 411 Nos.; with 8 pl.

ADLER (F.).—Mittelalterliche Backsteinbauwerke des preussischen Staates. *Berlin*, 1860-62. 4°, 2 vols., with engr. pl., chromos., and illustr.

"Mediæval brick buildings of the Prussian States."

AGINCOURT (Séroux d'). — Recueil de fragments de sculpture antique en terre cuite. *Paris*, 1841. Sm. 4°, pp. 100, with 38 pl. 10 fcs.

"A selection of fragments of antique sculpture in terra-cotta."

The private collection of Roman terra-cotta formed by the author of the *Histoire de l'art par les monuments* was engraved for this work, in a rather bad style, by G. G. Macchiavelli. D'Agincourt published the volume anonymously, but repeated references to his previous "immense work" enlighten us as to the name of the writer. It is pompously dedicated to the "Students of the Fine Arts," who, he says, will remember the love he entertained for them, and will, he hopes, cherish his memory.

AGNEW (Thomas).—The collection of Wedgwood ware of Messrs. Thos. Agnew & Sons. *Manchester*, s.d. 8°, 480 Nos., fold. pl.

One of the early sales of old Wedgwood ware. Good prices were realised. A pair of large vases, No. 292 (insufficiently described), reached £250.

AIKIN (A.).—Illustrations of arts and manufactures; Papers read before the Society of Arts, etc. *London*, 1841. 8°. 4s. Pottery: pp. 1-104; with 6 illustr.

AKERMAN (John Yonge).—Archæological index to remains of antiquity of the Celtic, Romano-British, and Anglo-Saxon periods. *London*, 1847. 8°; with 19 pl. 8s.

"Articles on the discovery of potter's kiln, and ancient pottery; pages 84 to 92."

—— An account of excavations on the site of some ancient potteries in the western district of the New Forest, conducted by the Rev. J. Pemberton Bartlett. *London*, Nichols & Sons, 1853. 4°, pp. 8; with 2 plates. (In *Archæologia*, vol. xxxv.) 4s.

The vessels and fragments of pottery represented on the plates are of the usual Romano-British type, decorated with incised patterns. Traces of five potter's kilns were discovered on the spot, buried under three big mounds; the masonry work was, however, totally ruined. In several other works by Akerman, Secretary to the Society of Antiquaries, illustrated articles on ancient pottery will also be found, namely:—

—— Account of excavations in an Anglo-Saxon burial ground at Harnam Hill, near Salisbury. 1854. 4°, pp. 20, and 3 pl.

—— Remains of Pagan Saxondom. *London*, Russell Smith, 1855. 4°, pp. 84; with 40 pl. in col. (2 pl. of urns). £1 1s., etc.

ALABASTER (C.). — Catalogue of Chinese objects in the South Kensington Museum. With an introduction and notes. *London*, 1872. 8°. Sect. 1—Porcelain, pp. 7-36.

ALBERI (Eugenio). — Una visita alla manifattura di porcellane di Doccia. *Firenze*, 1840. 8°, pp. 16.

"A visit to the porcelain factory of Doccia."

A brief, but precise, description of the Doccia manufactory as it stood under the direction of the Marquis Carlo Lorenzo Ginori, third of the name. The superior business capacity, the strong will, and the patriotic spirit of the Ginori family, combined with a large private fortune, have saved the Doccia works from the hardships so many undertakings of the same order have had to undergo. The Ginoris always scorned to ask for privileges and State support; yet under their firm and enlightened management the prosperity of the establishment kept constantly on the increase. The conditions of the Doccia manufactory were already much improved in 1840. The universal Exhibitions to which the firm has always contributed have made us aware of the immense progress which has been accomplished within the last fifty years.

ALBERICI (A.).—Catalogue de la collection . . . appartenant a Mr. A. A. Vente a Rome, Avril, 1886. *Rome*, 1886. 4°, pp. 94; with 16 phototyp. pl. 15 fcs.

Catalogue of sale of the collection of a Roman

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artist. Greek vases and terra-cottas, Nos. 1-45; faïences, Nos. 737-772; porcelain, Nos. 807-825.

ALBINUS (Petrus).—Meissnische Berg Chronica. . . . *Dresden*, 1590. Sm. fol., pp. 205. 20 m.

"Chronicles of the Meissen Mountains."

Chapter xxiii., pp. 173-180, notices clays and earths. Mention is made of a sand employed in the manufacture of Waldeburg stoneware. The prehistoric pottery found in the province is described at length.

ALCOCK (Sir Rutherford).—Art and art industries in Japan. *London*, Virtue & Co., 1878. 8°, woodcuts. 5s.

Ceramics might have occupied a larger place in a book dealing with the arts of Japan. The subject is, however, disposed of in one chapter of ten pages, a few of which are devoted to Doulton ware.

ALEXANDRE (Arsène).—Jean Carriès, imagier et potier. Etude d'une oeuvre et d'une vie. *Paris*, May et Motteroz, 1895. 4°, pp. 209; with 20 heliotype pl. and num. illustr. 25 fcs.

"Jean Carriès, image-carver and potter. An essay on his life and his works."

Palissy has told us, in his memoirs, how a piece of beautiful white pottery, which was fortuitously shown to him, led him to decide upon his vocation; the sight of a small piece of Japanese stoneware exerted the same converting influence on the sculptor, Jean Carriès, and made him a potter. Haunted by the desire of having at his command a fictile material which would be dense and hard of texture, smooth and silky of surface, without showing the glaring brilliancy of ordinary glazes, Carriès threw himself, heart and soul, one day into the fascinating pursuit of ceramic experiments. He found in hard stoneware—the male relative, as he called it, of feminine porcelain—the very kind of pottery which might yield the ideal material he dreamed of obtaining. The groundwork was thus ready to hand; the ordinary body requiring only refinement in the process of manipulation. As to its complement of glazes and colours, he trusted to his own ingenuity and perseverance to discover the substances and the mixtures that no professional potter could supply to his satisfaction. His first steps were taken in the dark. The place to which he repaired to prosecute his experiments was a distant and lonely village; his assistants were a few labourers borrowed from a common potwork. He knew no other guide than the impulse of his fancy, no other teaching than his mistakes; but he was systematic, even in his extravagant trials, clear-sighted and practical in his observations. Many an accident opened to him a new line of research; out of an apparent failure often came one of his most valued discoveries. One may easily realise that the results obtained so empirically were often unexpected, either felicitous or disappointing, inexplicable in most cases. He employed none but the simplest means, depending chiefly, for the production of curious effects, upon eventual successful firing, over which he seems to have had mysterious command. For a few years he mused and toiled in his retreat, a prey to feverish excitement, throwing, turning, modelling, glazing, and firing with his own hands a host of stoneware pieces of all possible shapes, of all imaginable and unimaginable hues. Always a surprise and an enchantment for the eye—some of them indescribable oddities—these pieces display effects of colour blending and harmonies never seen before, and never to be repeated. They show, in common with primitive Japanese pottery, the glorification of failure; they mark an onward step in the direction of controlling what had hitherto been uncontrollable. Conjointly with these multi-coloured gems of intrinsically ceramic qualities, Carriès modelled a large number of purely plastic works, masks, busts, figures, etc., which he produced in plain stoneware of sober grey, yellowish or brown tints. The potter and the artist worked hand-in-hand in perfecting many an admirable piece; one is at a loss to decide which of the two deserves our highest praise. One of the chief pre-occupations of their maker was to rescue pottery, as a material, from the undignified condition into which it had been dragged down by the mercenary requirements of modern industry, and to demonstrate, proofs in hand, that stoneware should rank as high as marble or bronze in the estimation of the sculptor, and in this he has partially succeeded. Carriès' career as a potter did not extend over more than three or four years. Death surprised him, still full of schemes for future improvements, in the thirty-fourth year of his age.

ALIATA (G.) (Principe di Ucria).—Di un vaso greco-siculo. *Palermo*, 1891. 4°, pp. 7; with 2 photogr. pl.

A crater with Arismap and griffins; on the reverse five Amazons and griffins.

ALIZERI (T.).—D'una rara majolica nuovamente recata in Genova. *Genova*, 1881. 16°, pp. 11.

"A rare piece of majolica, lately brought to Genoa."

Description of a majolica painting on tiles, inscribed "Ave Maria, 1529," supposed to have been made at Albissola.

ALKEMADE (K. van) and SCHELLING (P. van der).—Nederlands Displegtigheden . . . etc. *Rotterdam*, 1731. 3 vols., 12 pl. 16s.

"The celebration of banquets in ancient Netherland."

Contains a description of the old drinking vessels used in Holland on festive occasions. Chapter xxxvi., vol. ii., treats of the "Vrouw

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Jakobaas Kannetjes." Illustrated with copper plates.

ALLARD (L.).—Bernard Palissy, ou le potier de Saintes. Piéce historique en cinq actes, précédée d'un prologue en deux parties. *Paris*, Vannier, 1865. 12°, pp. 168.

"Bernard Palissy, the potter of Saintes. Historical drama in five acts, and a prologue."

A bad drama written in execrable verse.

ALLUAUD.—Rapport sur les Grès molasses, ou Granits arénacés kaoliniques de Dignac. *Limoges*, 1832. 8°.

"Report on the 'Grès molasses' or kaolinised sandy Granites of Dignac."

—— Lettres des fabricants de porcelaine de Limoges a Mr. le Secretáire d'Etat, ministre des finances, et a Mr. le Secretaire d'Etat, ministre du commerce et des travaux publics, contre les taxes municipales illegalement èstablies sur les matiéres qui servent d'aliment a leur industrie. *Limoges*, Impr. Chapoulaud, 1836. 8°, pp. 50.

"Letter addressed by the porcelain manufacturers of Limoges to the Secretaries of State, the Ministers of Finance, Commerce, and Public Works, to protest against the taxes, unduly levied by the Municipality, upon the raw materials employed it their industry."

—— Historique et statistique de la porcelaine du Limouzin. *Limoges*, 1837. 8°, pp. 24.

"History and statistics of the Limoges porcelain."

—— Etude sur les vases murrhins. *Limoges*, 1846. 8°.

"Researches upon the Murrhine vases."

The above pamphlets, written by one of the leading manufacturers of Limoges, are now almost unobtainable.

ALMSTROEM (Robert).—Lervarorna och deras tillverkning. (Article in *Uppfinningarnas bok*, the book of inventions.) *Stockholm*, 1876. 8°, pp. 95; with text illustr.

"Lessons on ceramic manufacture."

Abstract of the history of the ceramic art, to which is added a description of the processes of manufacture in use in the factories of Rörstrand, Gustafsberg, and other pottery works of Sweden.

ALT (W. J.).—Catalogue of a collection of articles of Japanese art lent for exhibition by W. J. A. (Bethnal Green Museum). *London*, 1876. 8°.

ALZOLA y MINONDO (P. de).—El arte industrial en España. *Bilbao*, 1892. 8°.

"The industrial arts of Spain."

AMANTON (N. N.).—Notice biographique sur Leonard Racle, de Dijon. *Dijon*, Trantin, 1810. 2e Ed. 8°, pp. 17.

"Biographical notice of Leonard Racle, of Dijon."

Leonard Racle, architect, had established a faïence manufactory at Pont-de-Vaux. His ceramic productions would now be forgotten, but for a few lines that Voltáire has written on the subject. "Mr. Racle," says he, "has a genius which allows him to disdain the favours of kings and princes. The large and beautiful pieces of faïence which come out of his factory are masterpieces of the art, and he sells them to people who pay him well." This notice describes his career as a talented architect and engineer, but is, unfortunately, silent as to that part of his life he devoted to the manufacture of pottery.

AMATI (Abate Girolamo). — Intorno ad alcuni vasi etruschi o italo-greci recentemente scoperti. *Roma*, 1829. 8°, pp. 14. (Reprint from the *Giornale Arcadio.*)

"On some Etruscan or Italo-Greek vases recently discovered."

A name inscribed on an antique vase, and believed to be *Zeuxis*, has given occasion to the antiquary to discant upon the probability of the famous Greek painter being of Italian origin, since a vase evidently made in Italy is signed with his hand.

—— Sui vasi etruschi illustrati da S. E. il Signor Principe di Canino. Osservazioni. *Roma*, 1830. 8°, 2 parts; pp. 23-13.

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"Remarks upon the Etruscan vases described by Prince of Canino."

An answer to the article written on the subject by Raoul Rochette.

AMBROSCH (S. A.).—De Charonte etrusco. Acc. vasorum fict. qua in Mus. Berol. asserv., pictura adhunc ined. *Vratislaw*, 1837. 4°.

"The Etruscan Charon; to which is added the description of the inedited vase paintings in the Berlin Museum."

AMÉ (Emile).—Les carrelages émaillés du Moyen-Age et de la Renaissance, précédés de l'histoire des anciens pavages; Mosaïques, Labyrinthes, Dalles incrustées. *Paris*, Morel, 1859. 4°, pp. 207; with 90 chromolith pl. 100 fcs.

"Glazed tiles of the Mediæval and Renaissance periods; to which is prefixed a history of ancient pavements, Mosaics, Labyrinths, and inlaid slabs."

English antiquaries may be credited with having been the first to direct adequate attention to the decorative tiles of the middle ages; the first comprehensive work, which condensed, into a general history of ornamental pavements, the information contained in many detached papers dealing with the subject, is due to a French architect, Mr. E. Amé. The volume places before us well selected examples of the various styles of work successively employed for floor decoration, beginning with Roman Mosaics, next dealing with the inlaid tiles, and ending with the brilliantly-coloured faïence pavements of the 16th century. As an appendix to this general survey are attached the description of several Gothic pavements still extant in some ancient edifices of the Yonne Department.

AMELUNG.—Personificierung des Lebens in der Natur, in den Vasenmalerei der hellenistischen Zeit. *München*, 1888. 8°.

"The impersonation of life in Nature, as represented in the vase paintings of the Hellenic times."

—— Fuhrer durch die Antiken in Florenz. *München*, 1897. 8°.

"A guide to the collection of antiquities in Florence."

Painted vases, pp. 197 *et seq.*

ANCONA (Catalogue of the Collection).—Sale at Milan, 1892. 4°, with 12 pl. by Castelfranca. Prehistoric, Etruscan, Greek, and Roman pottery.

ANDERSON (J. E.).—A short account of the Mortlake Potteries. *Richmond*, printed for the author, 1894. 8°, pp. 14.

Records of the ancient stoneware and delf factories established at Mortlake in 1742, with an account of the pottery works existing at the present day.

ANDRÉ (A.).—Catalogue raisonné du musée archéologique de la ville de Rennes. *Rennes*, 1863. 8°, 2d Ed., 1876. 8°, pp. 514.

"Descriptive catalogue of the Rennes Archæological Museum."

Greek and Etruscan vases, pp. 60-76; Prehistoric, pp. 143, 161; European ceramics, pp. 337-370; Faïence of Rennes, 120 Nos.

ANDRÉ.—Catalogue des faïences d'art peintes par Mr. André. *Paris*, 1878-79, and following years. 8°.

Catalogues of the yearly sales of the works of Mr. André, landscape painter, on faïence and lava.

ANGST (H.).—Zürcher Porzellan. *Zürich*, 1905. 4°, pp. 12; with 2 col. pl. and 18 illustr. 4s (Reprint from *Die Schweiz.*)

"The Zürich porcelain."

In August, 1763, Heidigger and F. Korabi, both burgesses of Zürich, entered into partnership to establish the manufacture of porcelain in the town. It was in full working order in 1766. The poet and painter, Solomon Gesner, joined the enterprise from the first, supplying designs for the decorators, and painting choice specimens with his own hand. The practical management was in charge of one Adam Spengler, of Schaffhausen. He retained his position until 1791, the year of his death. In the same year the Porcelain Company, which had fallen into bad circumstances, had to be wound up. The manufacture of faïence continued to be carried on during a few years. The Zürich porcelain included, besides elegantly painted table and tea services, a great variety of groups and figures enamelled in colours. Little value can be attached to the author's statement that the process of transfer-printing was invented at Zürich. As a matter of fact, A. Spengler had worked at Derby with his brother, J. J. Spengler, and there had been taught the process, which he imported into Switzerland.

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ANSELMI (A.).—L'antico eremo di S. Girolamo presso Arcevia ed il suo altare in maiolicha attribuito ad Andrea Della Robbia, con l'elenco descrittivo dei monumenti Robbiani esistenti nelle provincie delle Marche. *Jassi*, Ruggini, 1886. 4°, with 1 pl.

"The ancient hermitage of Saint Girolamo, near Arcevia, and its majolica altar attributed to Andrea Della Robbia; with a descriptive list of the Della Robbia works extant in the provinces of the Marches."

—— Le maioliche dei Della Robbia nella provincia di Pesaro-Urbino. *Roma*, 1897. 4°, pp. 18; with 9 illustr. (Reprint from the *Archivio storico dell'Arte.*)

"The majolica of the Della Robbias in the province of Pesaro-Urbino."

ANTALDI-SANTINELLI (March. C.).—Catalogo descrittivo artistico della raccolta di maioliche antiche dipinte posseduta dal Municipio di Pesaro. *Pesaro*, Terenzi, 1897. 8°, pp. 134; with 1 pl. of marks. 3 fcs.

"Catalogue of the collection of ancient painted majolica in the possession of the Pesaro municipality."

The collection, now exhibited in the Pesaro Atheneum, had been previously described by Montanari, and is often referred to in other works. It comprises 553 Nos.

ANTIC (Ch.).—Catalogue des anciennes faïences françaises et étrangères . . . composant la collection C. A. Préface par G. Papillon, Vente a Paris, 3-6 Avril, 1895. 4°, with 25 pl.

—— Deuxième vente, 23-25 Avril, 1895. *Paris*, 1895. 4°, with 2 pl.

Catalogues of sale.

APLIGNY (Le Pileur d'). — Traité des couleurs matérielles et de la manière de colorer relativement aux differents arts et métiers. *Paris*, Saugrain et Lamy, 1779. 12°, pp. 342. 5 fcs.

"Treatise of the substantial colours, and of the methods of using them in the practice of the various arts and crafts."

This volume, a sort of *Handmaid to the Arts*, supplies practical directions for painting upon all kinds of materials, including enamel and porcelain, after the methods in use at the times. As it is a mere compilation of the special treatise previously published, it offers no particular interest.

AQUILA (F. F.).—Raccolta di vasi diversi, antichi, etc. *Roma*, 1713. Obl. fol.

A collection of divers vases, antiquities, etc., in the possession of Pope Clement XI., drawn and engraved by F. F. Aquila.

This work, which we have not been able to see, is mentioned in the catalogue of Horace Walpole's library at Strawberry Hill.

ARCHER (Elizabeth L.). — Porcelain painting. A practical treatise for the use of amateurs. *London*, 1860. 16°, pp. 30.

ARCHER (Prof. H. C.). — Report on pottery and porcelain. (In Reports on the Vienna Universal Exhibition, 1873. *London*, 1874. 8°, vol. iii., pp. 109-169.)

Prof. H. C. Archer was Director of the Edinburgh Museum of Science and Art.

—— Oriental art in Liverpool. *Liverpool*, 1874. 4°.

Catalogue of the second exhibition of the Liverpool Art Club.

ARCLAIS de MONTAMY (Didier d').—Traité des couleurs pour la peinture en Email et sur la Porcelaine; précédé de l'art de peindre sur l'Email, et suivi de plusieurs mémoires sur differents sujets interessants, tels que le travail de la Porcelaine, l'art du Stuccateur, la manière d'éxécuter les Camées et les autres pierres figurées, le moyen de perfectionner la composition du Verre blanc et le travail des Glaces, etc. *Paris*, Cavelier, 1765. 12°,

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pp. 287. 5 fcs. A German translation was published at Leipzig in 1767. 8°.

"Treatise on colours for enamel and porcelain painting, prefaced with an essay upon the art of enamel painting, and followed by sundry papers treating on subjects of interest—namely, the manufacture of porcelain, the art of modelling in stucco, the method of cutting cameos and other figured stones, the way of improving the composition of white glass, the making of mirrors, etc."

D'Arclay was one of the best chemists of his time. The recipes contained in his book are few in number, but they are all the result of his own practical experiments. He discovered the preparation of a bright red obtained from iron, and he describes the process with great accuracy. Although he was not a professional painter, his advice for painting in vitrifiable colours, which is correct and clear, could not have been better expressed by a practical man. He is less precise when speaking of the manufacture of porcelain. His remarks on the different constitutions of the French and Oriental bodies show that he had studied the subject from a scientific point of view, but he does not leave the field of pure theory. When alluding to the composition of the soft porcelain used by the manufacturers of his time, he simply says that each maker has a different recipe of which he keeps the secret. The work was published after the death of the author.

ARDANT (H.).—Notice historique sur l'art céramique et sur le Musée de Limoges. *Limoges*, Ducourtieux, 1869. 8°, pp. 33.

"Historical essay on the ceramic art and the Limoges Museum."

ARDITO (Michele).—Illustrazione di un vaso trovato nelle ruine di Locri. *Napoli*, 1791. 4°, pp. 76, 1 pl.

"Description of a vase discovered in the ruins of Locri."

All the classics are put under contribution in this long-winded discourse to prove that the female figure, playing the lyra, painted on the small vase found at Locri, is an allegorical representation of "innocent pleasure."

ARGNANI (Frederigo).—Le ceramiche e maioliche faentine dalla loro origine fino al principio del secolo xvi. Appunti storici del professore F. Argnani, conservatore della pinacoteca communale di Faenza. *Faenza*, 1889. 4°, pp. xii-33, with 20 double pl. lith. in colour, containing a great number of specimens. 30 fcs.

"Pottery and majolica of Faenza; from their origin up to the beginning of the sixteenth century. Historical documents contributed by Prof. F. A., curator of the civic museum at Faenza."

We may trust the curator of a civic collection, chiefly composed of pottery of a local origin, to point out to us all the merits of the specimens confided to his care; but we must bear in mind that these merits may happen to have become magnified and increased in his own eye, by the natural result of a long concentration of mind upon a captivating subject. Prof. Argnani will not entertain any notion which would tend to rob Faenza of the honour of having been the first Italian city in which majolica was ever produced. In the case of pieces of doubtful attribution he has no hesitation in ascribing their origin to his beloved town. He resumes, at great length, the controversy started by C. Malagola, and asserts, once more, that the factory of Cafaggiolo has never existed. The inscription, *Fatto in Chaffagiolo*, found upon certain pieces of ancient majolica should, according to his belief read, *Fatto in ca'Fagiolo*. Consequently, such pieces ought to be restored to Faenza, where a potter of the name of Faxoli or Fagioli, is supposed to have worked. It might have been expected that the mark on which this contention is based, would have been reproduced for examination and included in the long list of fac-simile monograms which covers the two last plates. But it is not to be found there, and the theory of ca'Fagiolo may suffer from this regrettable omission.

The plates have been drawn and coloured *con amore* by the author himself, from examples preserved in the museum and the local collections. They represent, mostly, jugs and dishes of a rude description, coarse pieces which have escaped the rapacity of the curiosity dealer owing to their unprepossessing appearance, and the uncouth style of their decoration. Let not this, however, be taken as a disparagement of their historical value. Rough as they are, their primitive character imparts to them a special interest, inasmuch as pieces of this order are seldom seen in other museums.

—— Il rinascimento delle ceramiche maiolicate in Faenza, con appendice di documenti inedite fornite da C. Malagola. *Faenza*, 1898. 4°, pp. viii-358, and atlas 4° of 40 col. pl. containing 193 subjects. 100 fcs.

"The revival of majolica pottery in Faenza, with an appendix of inedited documents contributed by C. Malagola."

A supplement to the work described above; it deals with the history of the Faenza majolica from the later part of the fifteenth century down to the seventeenth.

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ARGNANI (Frederigo). — Ceramiche e Majoliche archaiche faentine. *Faenza*, 1903. 4°, pp. 39; with 22 col. pl. and descriptive notices. 25 fcs.

ARKWRIGHT (W.).—Catalogue of the Arkwright Oriental Collection in Sutton-Scarsdale, Chesterfield. *London*, 1893. 4°, pp. 18.

286 Nos. of Chinese and Japanese porcelain, pottery and lacquer.

ARLIDGE (Dr.).—The true history and the interesting legend of the Willow Pattern Plate. *Hanley*, 1882. Sq. 12°, pp. 36. Privately printed.

ARMAIHAC (L. d').—Rapport sur l'exposition de céramique à Saintes, en 1868. *Saintes*, 1870. 8°, pp. 21.

"Report on the Ceramic Exhibition at Saintes in 1868."

The town of Saintes is closely associated with the memory of Palissy; it was, moreover, the centre of an ancient pottery district. All that could illustrate the art-industry of the past had been diligently gathered by the organisers of that exhibition.

ARMAND (Ch.).—Notice d'un four continu pour cuire les ciments, les produits céramiques, etc. *Paris*, 1870.

"Notice of a continuous oven for firing cements and ceramic products."

ARNAUD (E.).—Exposition Internationale de Philadelphie. Rapport présenté a Mr. le Ministre de l'Agriculture et du Commerce sur la céramique. *Paris*, 1877. 8°, pp. 44.

"Philadelphia International Exhibition. Report on the section of ceramics addressed to the Minister of Agriculture and Commerce."

ARNAUD et FRANCHE.—Manuel de céramique industriélle. *Paris*, Dunot and Pinat, 1906. 8°, pp. ix-674; with 306 text illustr. 12 fcs.

"A manual of industrial ceramics."

ARNAVON (L.). — The collection de faïences provençales. Notes d'un amateur marseillais. *Paris*, Plon, 1902. 4°, pp. 73; with 8 photogr. pl. 10 fcs.

"A collection of provincial faïence. Notes of a Marseillese amateur."

Marseilles and Moustiers factories are represented by numerous and select examples. Each section is prefaced with a historical notice.

—— Catalogue of sale. *Paris*, 1902. 8°; with 20 pl.

Faïences of Moustiers, Marseilles, Nevers; porcelain of Sèvres and Saxony.

ARNDT (Paul).—Studien zur Vasenkunde. *Leipzig*, 1887. 8°, pp. 170. 4 m.

"Studies towards the knowledge of vases."

Researches on Greek epigraphy. An attempt to determine the age and the origin of Greek vases through the style and the characters of the inscriptions they bear.

ARNOULD (Mme. Arthur—Delphine de Cool). —La céramique et les émaux. *Paris*, L. Allison & Co. (1890?). Sq. 12°, pp. 60. 1 fc.

An elementary treatise of porcelain and enamel painting, forming part of the *Bibliothèque populaire des Ecoles de dessin*, published by René Ménard.

ARNOUX (Léon). — Lectures on the results of the great exhibition of 1851. Ceramic manufacture, porcelain and pottery. *London*, D. Bogue, 1853. 8°, pp. 41. (Reprint from the *Journal of the Society of Arts.*)

—— Paris Universal Exhibition, 1855. Report on ceramic manufactures. *London*, 1857. 8°, pp. 24. (Reprint from the *Official Reports of the British Commission.*)

—— International Exhibition. *Paris*, 1867. Report on pottery, etc.

—— London International Exhibition, 1871. Ceramics. (Reprint from the official reports.) *London*, 1871. Sq. 8°, pp. 26.

The Royal Commissions of the International

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Exhibitions could not have chosen a reporter better qualified by practical knowledge and sound judgment to indite a comparative review of the ceramic exhibits which had entered into competition. All the reports entrusted to Léon Arnoux's professional experience are marked with the stamp of consummate experience of the art, and evince the impartial appreciations of an unbiased spirit.

—— Pottery. An article in Bevans' *British Manufacturing Industries. London*, Stanford, 1876. 18°, pp. 62.

AROSA (Collection). — Collection de faïences anciennes hispano-mauresques, italiennes, hollandaises et françaises. Suite importante de faïences de Delft, etc. *Paris*, 1895. Sm. 4°; with 6 pl.

Catalogue of Sales. The collection comprised 283 Nos.

ARTAUD (P.).—De la céramique et principalement des vases sigillés des anciens avec les procédés pour les imiter.

"On ceramics, and particularly on the sigillated pottery of the ancients, with the method of reproducing it."

In this very important work Mr. Artaud, curator of the Lyons Museum, has described and illustrated all the various kinds of Roman pottery discovered in the region. The plates were engraved, but the text was never printed; it forms two folio volumes of MS. deposited in the library of the Palace of Arts.

ARTIS (E. Tyrell).—The Durobrivæ of Antoninus, . . . Potters' kilns, implements for . . . the manufacture of earthen vessels, discovered by E. T. A. *London*, 1823-28. Fol., with 21 lith. pl.

ASCENCIO (J. M.).—Azulejos de Triana. *Madrid*, 1877. 8°, pp. 13. (Reprint from *La Academia.*)

"The tiles of Triana."

ASHBY (H. M.).—How to analyze clay; practical methods for practical men. *Chicago*, Windsor & Renfield, 1898. Pp. 71. 2s.

ASHPITEL (A.).—On the vases of the ancients; particularly of a very splendid blue and white vase found at Pompeii. *London*, s.d. 8°.

Treats of a vase of glass paste with white reliefs.

ASPELIN (J. R.).—Antiquités du Nord Finno-Ougrien. Traduction francaise by G. Biaudet. *Helsingfors*, 1877-84. 5 vols., 4°; with 2,187 text illustr. £3.

"Antiquities of North Finno-Ougrian."

The prehistoric remains of Finland.

ASSEGOND (Alphonse).—Notice sur une assiette en faïence de Rouen de la collection de Mr. G. Gouellain. *Bernay*, 1877. 8°, pp. 11.

"Notes upon a plate of Rouen faïence in the collection of Mr. Gouellain."

An interesting plate cleverly painted with the subject of a lady at her toilette, and bearing on the border the arms of Bernart a Norman family. It is supposed that it was made by Caussy, a Rouen manufacturer. The plate had already been made the subject of a paper read by its possessor before the Antiquarian Society of Normandy.

ASSELINEAU.—Céramique du Moyen-age et de la Renaissance. *Paris*, Levy, 1876. Sm. fol., 28 lith. pl.; no text.

"Ceramics of the Mediæval and Renaissance period."

Under the above title have been collected in a special portfolio, the plates representing vases and drinking vessels previously included in the work, *Meubles et Armures du Moyen-Age*, issued by the same publisher. With the exception of a few specimens of ancient stoneware and Palissy dishes, the objects presented as "Ceramics" are vases of gold, silver, or marble.

AUBERT (E.). — Conseils pratiques pour la peinture céramique a la gouache vitrifiable. *Paris*, 1881. 8°, pp. 16. 2 fcs.

"Practical advice on the method of ceramic painting with vitrifiable body-colours."

This sort of "impasto" painting with coloured clays upon unbaked pottery was then much in favour, under the name of "Barbotine."

AUBRY (Mc.).—Request au Roi sur les secrets de la vraye et parfaite

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porcelaine de France (1702). Sm. 4°, pp. 8.

"A request to the King concerning the secret of the true and perfect porcelain of France."

In compliance with that request, letters-patent were granted, in 1702, to the widow of P. Chicanneau and her sons, for the manufacture of porcelain, the secret of which they claimed to have discovered, and of which they were making excellent examples at their Saint Cloud factory. This was irrespective of the patent to the same effect obtained by Louis Poterat of Rouen, in 1678, and which was not extinct when the request was granted.

AUBRY (Me.).—Au Roy. Nouvelle requête de la veuve Chicanneau tendant á obtenir le privilege de fabriquer de la faïence qui n'avait pas été accordé. *S.l.n.d.* Sm. 4°, pp. 7.

"To the King. A further request of Widow Chicanneau in view of obtaining a privilege for the manufacture of faïence, already applied for, but not yet granted."

The Saint Cloud faïence was celebrated long before the manufacturers petitioned for a Royal privilege. This was repeatedly refused on account of the competition carried on by neighbouring manufactories. Richly decorated articles and large vases for the decoration of the Royal residences were made at Saint Cloud. A series of fine drug pots, preserved in the pharmacy of the Versailles Hospital, testifies to the ability of their makers.

AUDIAT (L.).—Les oubliés. Bernard Palissy. *Saintes*, 1864. 12°, pp. xxi-358. 3 fcs.

Published on the occasion of the national subscription which had been opened for the purpose of erecting a statue to Palissy in the town of Saintes. Louis Audiat was secretary to the committee. Circumstances obliged him to send his work to the press before it was completed to his satisfaction. Four years later he published a much enlarged and improved edition.

—— Bernard Palissy. Etude sur sa vie et ses travaux. *Paris*, Didier, 1868. 12°, pp. vii-480. 5 fcs.

This biography is the result of a long and dispassionate study of the Palissic legend. It deserves a larger share of attention than many a more romantic sketch to which certain celebrated writers have devoted a few moments of passing enthusiasm. The pictures cannot be said to have been brought to an exact focus. At any rate, it is a fair attempt at giving a plain and correct delineation of a very complex character, hitherto somewhat distorted by idealistic and poetical considerations. All biographers have yielded, more or less, to the captivating interest presented by the romance; few of them have attempted to reduce the legendary account to a tale of sober truth. The task, as a matter of fact, offers immense difficulties, and no adequate thanks would reward the trouble taken in its accomplishment. Documentary information is limited to the autobiographic details given by Palissy himself, and we find them either incomplete or misleading. Contemporary writings are singularly silent about him. As to the deceptive lights thrown upon his magnified figure by modern hero worshippers, they hinder rather than assist a critical appreciation of his true personality. They may be likened to the mosses and climbers which, clinging to the trunk of an old tree, conceal its original shape. Although full of admiration for the great man whose life and deeds he has undertaken to depict, Audiat intends to be strictly impartial, his first care is to warn his readers against the danger of accepting blindfold all the statements vouched for by previous biographers. "Too much importance has been attached," says he, "to many an inference too hastily drawn from some ambiguous sentence of the memoirs, or even from more explicit passages on which one should place but a limited measure of confidence." The accuracy of the tradition is, on many points, open to doubt. It tells of certain facts which are by no means corroborated by the knowledge we have obtained of the times in which Palissy lived, and also of the remarkable men with whom he found himself in close association. Some of these latter, for instance, have now been recognised as the real promoters of several theories and systems which Palissy has presented as his own.

The purpose of the book is, obviously, to place before us the presentment of a figure, which differs much from the classical portrait delineated by previous historians. Audiat goes, perhaps, a little too far in that direction when he develops his personal opinion of Palissy in the character of a Huguenot. Convinced that Palissy's abjuration of the religion of his forefathers was never a complete one, the author—a fervent Catholic himself—does not believe that the convert was, at any time, the staunch Huguenot he is represented to have been. "It may be," says he, "that in his constant hankering after truth, the honest and over-confident man could not help being strongly influenced by the preachings of the fiery apostles of the new faith." But when Palissy joined the Reformed Church it was only as a means of asserting, openly, his sympathy for a social movement which he hailed as the harbinger of a coming era of truth and righteousness; in short, he never was a "rank heretic" at heart. This is what Audiat endeavours to establish by drawing ingenious deductions from certain events in the life of his hero.

Of Palissy, as a potter, the work does not tell us much that is not to be found in other biographies.

—— Palissy et son biographe. Réponse a Mr. Athanase Coquerel fils. *Paris*, Douniol, 1869. 8°, pp. 48. 2 fcs.

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"Palissy and his biographer."

An answer to the virulent attack directed by a Protestant pastor against Audiat's *Life of Palissy*.

AUDIAT et FILLON.—Œuvres de Maitre Bernard Palissy. 1888. 2 vols. 8°.

AUDSLEY (George Ashdown).—Notes on Japanese art. Read before the Architectural Association, London, 1872. Illustrated by specimens of Japanese art from the collection of J. L. Bowes, Esq. *Liverpool*, 1872. 4°, pp. 31; with 15 photogr. pl. Printed for private circulation. 12s.

—— Catalogue raisonné of the Oriental Exhibition of the Liverpool Art Club, held at the Club Rooms, No. 4 Sandon Terrace, December, 1872. *Liverpool*, published by the Art Club, 1872. 4°, pp. 163.

The richest collections of the town had been put under contribution to impart exceptional interest to this exhibition, the first of an annual series that the newly-founded club intended to hold for the benefit of all art amateurs. Oriental ceramics were particularly well represented. Sections II., III., IV., and VI. of the catalogue described remarkable examples of Persian ware, Satsuma faïence, Kaga ware, as also Chinese and Japanese porcelain.

—— Blue and White. Catalogue of a collection of Oriental porcelain, sold at Liverpool. *Liverpool*, D. Marpes, 1878. 8°, pp. viii-43; photogr. pl.

—— First national porcelain painting competition inaugurated by the Ceramic Art Co., Trenton, N.J. Held in the Waldorf-Astoria Hotel. *New York*, 1897. 16°, pp. 21; with 3 pl.

Mr. G. A. Audsley had accepted the task of adjudicating the prizes and reporting on the results of the competition.

AUDSLEY and BOWES (James Lord).—Keramic art of Japan; with an introductory essay on Japanese art, and representation of the marks and inscriptions found on Japanese pottery. *London*, Sotheran, 1875. 2 vols., Imp. 4°, with 42 col. pl.; 21 pl. in monochrome, 4 pl. of marks and illustrations in the text. 2,000 copies printed. Subscription price, £7 7s. An abridged edition was published in 1881; 4°, pp. 304, with 32 pl., £2 2s. A French translation was printed by F. Didol. *Paris*, 1877-80. The publication price was 500 fcs.

One of the most sumptuous works devoted to the ceramic art. The chromolithographic plates, executed in Paris under the superintendence of A. Racinet, surpassed in excellence anything that had been produced before.

G. Audsley, a well-known architect, undertook to deal with that portion of the text in which Japanese ware is considered from the artistic point of view; the historical part and the classification of the various types of manufacture devolved upon his collaborator, J. L. Bowes. The work was the outcome of the extensive collection formed by the latter; such a book was the fit companion of such a collection. The history of the ceramic art of Japan could not have been laid on a better foundation. As a consequence of the social revolution which had just occurred in the land of the rising sun, the European market had been flooded with art treasures plundered in sacking the palaces of the Daïmios. J. Bowes lost no time in securing a large share of this amazing windfall. For a while these examples of an art so varied in its manifestations remained as many open queries to the collector who was at a loss to know where he could acquire the indispensable elements of knowledge of the subject. A further course of investigation showed that most of the specimens afforded in themselves all the information required as to their place and date of manufacture. With the assistance of the learned Japanese travellers to Europe, few of whom failed to visit the Bowes collection, inscriptions were translated, marks and seals identified, and important enlightenment obtained on many perplexing points.

Owing to the rapid advance of our knowledge of Japanese matters, part of the text has now become somewhat out of date. But the illustrations will always remain as models of the kind. They did much to increase the interest just awakened in the collecting world by the ceramics of Japan, and it cannot be denied that, considering the incipient state of the study, no better elucidation of the plates could have been written at the time to act as a guide to the collector.

AUGIN (A.).—Exposition rétrospective de Nancy. Impressions et

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souvenirs. *Nancy*, Typ. Crépin-Leblond, 1875. 8°, pp. 464. 5 fcs.

"Retrospective Exhibition of Nancy—Impressions and reminiscences."

Contains the description of the old faïence of the province, and of the figures in "Terre de Lorraine," contributed to the Exhibition by local collectors; also some interesting notices on the history of the ancient manufactories. Ceramics, pp. 189-363.

AURES (A.).—Marques de fabrique du Musée de Nîmes, publiées en facsimile. *Nîmes*, 1876. 8°, pp. 92; with 23 engr. pl. 15 fcs.

"Facsimiles of Roman pottery marks in the Nîmes Museum."

AURIAC (Gen. Anglès d').—Catalogue des vases étrusques et des vases grecs, Ioniens, Corinthiens, Attiques, appartenant à la ville de Grenoble. *Grenoble*, 1905. 8°, pp. 24.

"Catalogue of the antique vases belonging to the town of Grenoble."

AUSCHER (E. S.).—Etude critique sur la manufacture de porcelaines de Sèvres. *Paris*, Michelet, 1894. 8°, pp. 47. 1 fc.

"A critical study of the porcelain manufactory of Sèvres."

To compare the cost of production in private industry and in the national manufactory of Sèvres is the blunt-edged weapon wielded by the writer in his bitter attack on the management of an establishment to which he had been attached for a few years. He inveighs against directors, artists, and workmen, past and present, and blames all that had been, and was being done. Strange to say he does not recommend the suppression of this much abused institution, but advocates a series of improvements which would evidently leave the door open for the very same blunders he deplores, and against which he took up the cudgels.

—— Les céramiques cuisant a une haute temperature. *Paris*, 1899. 8°, pp. 227; with 35 illustr. 3 fcs.

"The ceramic wares firing at a high degree of temperature."

Technical rules and practical observations applicable to the manufacture of stoneware and hard porcelain.

AUSCHER et GUILLARD.—Marie Antoinette et la manufacture de Sèvres. 1901. 8°, pp. 19, 2 pl.

—— La manufacture de Sèvres sous la Révolution. 1902. 8°, pp. 19.

—— Les deux premiers conservateurs du musée de Sèvres. 1903. pp. 19.

—— La céramique au Chateau de Versailles sous Louis XIV. 1903. pp. 73; with 16 illustr.

The foregoing papers have been reprinted from the *Revue de l'histoire de Versailles*.

—— A history and description of French porcelain, translated and edited by W. Burton. *London*, Cassell, 1905. 8°, pp. xiv-196; with 24 col. and 48 half-tone pl. £1 10s.

An excellent compendium in which the facts concerning the history of French porcelain are brought up to the present state of knowledge.

—— Les industries céramiques. Terres cuites, Briques, Tuiles, Faïences, Grès et Porcelaines. *Paris*, Baillière, 1901. 18°, pp. 280; with 53 illustr. 5 fcs.

"Ceramic industries. Terra-cotta, Brick and Tile, Earthenware, Stoneware, and Porcelain."

A short technical treatise brought up to date and describing the improved conditions of modern manufacture.

—— Technologie de la céramique. *Paris*, Baillière, 1901. 18°, pp. 273; with 93 illustr. 5 fcs.

"Ceramic technology."

A companion to the above volume. Treats especially of raw materials, tools, machinery, ovens, &c.

AUSSANT (M. J.).—Fabrique de poteries artistiques à Fontenay, près de Rènnes, au XVI. et au XVII. siècles. *Rènnes*, 1870. 8°, pp. 35, with 9 photos. 10 fcs.

"A manufactory of artistic pottery at Fontenay, near Rennes, during the sixteenth and seventeenth centuries."

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The Ceramic Exhibition held at Rennes in 1864, contained a few specimens ascribed to the Fontenay manufactory. Some fragments of pinnacles and gable-ends, coming from the old houses of the village, seem all that can safely be attributed to the works once existing in the place. The author has been ill-advised in selecting for reproduction and as a fit subject for a lengthy description, a spurious pot embossed with religious subjects, which is a well known example of the sham mediæval pottery manufactured by Fleishmann of Nuremberg, towards 1845. Dr. Aussant was director of the Museum of Rennes; a notice of his life and works has been published by Mr. André.

AVISSE (Paul) et RENARD (Emile).—L'art céramique au XIX. siècle, recueil de modèles, dessins, formes et motifs dans tous les styles, en grandeur naturelles. Compositions nouvelles et pratiques par nos meilleurs artistes. *Paris*, F. Désiré, 1861. Fol., with 35 engr. pl. 2d Ed. (with a new title), Levy, 1876.

"Ceramic art in the nineteenth century; a selection of models, designs, shapes, and subjects of various styles, drawn to the size of execution. Original compositions by our best artists."

The publication, conducted by two talented designers of the national manufactory of Sèvres, was discontinued after the 17th part.

AVOLIO (F. P.).—Sulle antiche fatture di argila che si trovano in Sicilia. *Palermo*, L. Dati, 1829. 8°, pp. xv-167; with 12 engr. pl. 5 fcs.

"The antique works of clay which are found in Sicily."

AYON (L'abbé). — Antiquitès mexicaines du Musée du Grand Séminaire de Nîmes. *Tours*, 1881. 8°, pp. 20; vign.

"Mexican antiquities in the Museum of the Grand Seminary of Nîmes."

Description of a few specimens of Mexican pottery of no particular interest, accompanied with historical notes on ancient Mexican civilisation.

AXERIO (G.).—Della fabbricazione dei Laterizi, delle Calci e dei Cementi. Delle arte vitraria. Delle arte ceramiche. *Milano*, 1868. Fol., pp. 83; with 21 pl. 5 fcs.

"The manufacture of bricks, lime, and cement The art of glass. The ceramic art."

Printed after the 1887 Exhibition at the expense of the municipality of Milan.

AYMAR (A.).—Antiquités prehistoriques, gauloises et romaines du Cheylounet. *Le Puy*, 1874. 8°, pp. 179; with 3 pl.

"Prehistoric, Gallic, and Roman antiquities of Cheylounet."

Pottery: pp. 92-120. 4 fcs.

AZAM (Dr.)—(Anon.).—Les anciennes faïenceries de Bordeaux, par un collectionneur. *Bordeaux*, Féret, 1880. 8°, pp. 31; with 5 lith. pl. (Reprint from the *Memoires de la Société Archeologique de Bordeaux.* 5 fcs.

"The ancient faïence manufactories of Bordeaux, by a collector."

All the official documents relating to the several manufactories which have existed in Bordeaux since 1718 are given *in extenso* at the end of this short monograph. The description of a few specimens, as well as their reproduction on the plates, show that the ware produced in these factories was richly and tastefully decorated in blue and in colour, in a style which seems a combination of those of Rouen and of Moustiers. The manufacture of stanniferous faïence was abandoned at the beginning of this century. It was superseded by imitations of English earthenware, which continued to be manufactured with success up to the present day.

B

BABELON (Ernest). — Le Cabinet des antiques à la Bibliotheque Nationale, choix des principaux monuments de l'antiquité, du Moyen-age et de la Renaissance. *Paris*, 1888. 3 vols., fol.; with 60 heliogr. pl. Publ., 150 fcs.

"The cabinet of antiquities at the National Library; a selection of the chief examples of art from the antique, mediæval, and renaissance periods."

An important series of Greek painted vases and terra-cottas is included in the collection.

BACHELIER (J. J.).—Mémoire historique de l'origine et des progrès de la manufacture nationale de porcelaine de France, avec des

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observations sur toutes les parties de la manutention, et les moyens d'amélioration économique dont elle est susceptible, demandé par Mr. d'Angevillier, directeur général, et remis en 1781 par le Citoyen Bachelier, alors un des inspecteurs de la partie des arts de la dite manufacture. Ce mémoire est suivi de plusieurs piéces justificatives sur la réclamation du Citoyen Bachelier. *Paris*, de l'Impr. de Delance, 1799. 32°, pp. 59. 10 fcs.

"Historical memoir of the origin and progress of the national porcelain manufactory of France, with a few remarks upon all the branches of manufacture and the economical improvements which might be introduced; written at the request of M. d'Angevillier, general director, and delivered to him in 1781 by Citizen Bachelier, then one of the art inspectors of the aforesaid manufactory. This memoir is accompanied with several vindicatory documents in support of the claims of Citizen Bachelier."

After having directed the artistic department of the Royal manufactory of Sèvres for close upon fifty years, Bachelier was abruptly dismissed from his post in 1798, no reason being given for his dismissal. He protested energetically against the arbitrary decision of the State minister Garat. This memoir was printed with the object of placing before the public a record of the services he had rendered to the factory when acting as the art director, and an outline of those he would still be able to render, if he were reinstated in his former position. A report on the situation of the Royal factory, which he had addressed to the then administrator in 1781, while he was still in office, was reprinted on that occasion. It showed the practical and sensible views Bachelier entertained concerning the improvements which could be easily introduced. There is little doubt that he had forcibly pointed out the weakest points in the administrative rules of the national establishment, and in its artistic direction. So clear sighted were his remarks, so practical his suggestions, that, in more than one case, they would still apply to present circumstances. His disregarded advice strikes the reader of the memoir as having lost nothing of their value; one is bound to acknowledge that, were they now given a fair trial, much benefit would result from their application.

Bachelier was a talented painter and took much interest in the technics of the art. He experimented with success upon the method of painting in wax, the lost process of the ancients. He deserves particularly to be remembered as the founder of the national school of elementary drawing at Paris; a most efficient school, now maintained by the Government, but in which he lost, at the outset, the fruit of all his savings.

The memoir has been reprinted with historical notes, by G. Gouellain.

BACHOFEN (J. J.).—Die Unsterblichkeitslehre der orpischen Theologie auf den Grabdenkmälern des Alterthums nach Anleitung einer Vase aus Canosa in Besitz des P. Biardot in Paris. *Basel*, 1867. Obl. fol.; with 1 col. pl. 20 m.

"The belief in Immortality taught by the Orpischian theology and allegorised on the funereal monuments of the ancients, as represented by the subjects painted upon a vase found at Canosa, in the possession of P. Biardot at Paris."

BACINNI (G.).—Le ville Medicee di Cafaggiolo e di Trebbio in Mugello. Cenni Storici. *Firenze*, Baroni e Lastrucci, 1897. 12°, pp. 188.

"The Medicean Villas of Cafaggiolo and Trebbio in Mugello. Historical notes."

In the chapter devoted to the majolica factory of Cafaggiolo, the author has for ever disposed of the theory propounded by Malagola and Argnani. Not only has he been able to locate the place where the factory stood, the existence of which has been so warmly contested, but he has also been able to identify, in some of the marks found on the ware, the initials of some of the potters and painters mentioned in ancient documents as having worked at Cafaggiolo.

BACKSHELL (W.).—Practical guide to painting with ceramic colours on China and Terra-cotta. *London*, 1882. 12°.

BADEN POWELL (B. H.).—Handbook of the Manufactures and Arts of the Punjab. *Lahore*, 1872. 8°, vol. ii., pp. 220-234; Porcelain and Pottery.

The vicinity of Lahore abounds in ruined monuments, some of which, dating from the eleventh century, are richly ornamented with glazed terra-cotta work. Glazing on pottery is now, however, quite a forgotten art in the province. Each village in the Punjab has its pot-works, turning out a large quantity of jars, vases, bowls, and other articles of daily use; but unglazed pottery only is made. Surface decoration is obtained either by painting with

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coloured varnishes and lacquer, or by the application of an amalgam of silver and mercury. All the processes used by the native potter at the present day are fully described in this article.

BAIF (Lazare).— Lazari Bayfii annotationes in L. 11 de captivis . . . ejusdem annotationes . . . quibus . . . Vasculorum genera explicantur. *Parisiis* . . . Rob. Stephani, 1536. Sm. 4°, pp. 203; with woodcuts. 20 fcs.

A 2nd edition was publ. at Basle by Froben in 1540. S. 4°.

Lazare Baif, Abbé de Charon, was one of the most learned men of the sixteenth century. Sent by Francis I. as Ambassador to the Court of Venice in 1530, he cultivated his taste for classical antiquities during his sojourn in Italy. In the treatise *De Vasculis*, which forms the second part of this volume, he recorded all the names of vases and vessels which are mentioned by Greek and Latin writers. He also attempted to give an account of the forms to which these names might probably apply, of the use to which each form was appropriated, and of the materials they were made of respectively. The woodcuts, attributed to Voeriot, are but fanciful inventions of some Renaissance designer, and in no way reproductions of the antique vessels they are supposed to represent.

A short summary of this treatise, also in Latin, but giving the translation in French of the names of the vases, was issued at Lyons in the same year. It was intended for the use of young scholars. (See **Stephanus**).

BALDRY (A. L.).—The Wallace collection at Hertford House. *London*, Goupil, 1904. 4°, pp. 302; num. illustr. (10 of ceramics). 15s.

BALÈCHE et CRAM.—Peinture sur porcelaine, sur verre, et sur cristaux, procédés de la manuf. royale de Sèvres, etc. *Paris*, 1847. 12°, pp. 32. 2 fcs.

"Painting on porcelain and glass after the method in use at the royal factory of Sèvres."

BALLANTINE (A. Randal).—Robert Hancock and his works. Nat., 1730; ob., 1817. *London*, printed at the Chiswick Press, 1885. Sm. 4°, pp. 50; with portr. and 12 photogr. pl. 150 copies printed. 8s.

This handsomely printed little volume is of some interest to the collector of Old Worcester China. Robert Hancock had been apprenticed as an engraver to the Battersea enamel works, where he worked under the direction of T. Ravenet. In 1756 he was engaged by the Worcester Porcelain Company, and introduced there the process of decoration by transfer printing after the method he had previously practised at Battersea. He became a partner in the firm in 1772, but retired two years later. Proofs of the copper plates he engraved for china decoration, still preserved in the Royal Porcelain Works of Worcester, are given in the book.

BALLER (G. W.).—Sale catalogue of the English portion of the collection of porcelain. *London*, 1872. 8°.

BALLHEIMER (R.).—Griechische Vasen aus dem Hamburger Museum für Kunst und Gewerbe. *Hamburg*, 1905. 8°, pp. 55; with 20 illustr. 3 m.

"Greek vases in the Museum of Industrial Art in Hamburg."

BAMMEVILLE (Collection Joly de).—Antiquités égyptiennes, grécques, romaines, etc., décrites par W. Froehner. *Paris*, 1893. 4°, pp. 81; with 22 pl. 20 fcs.

Catalogue of sale. Greek terra-cottas: 252 Nos. Reproductions of 29 groups and figures of Tanagra and Asia-Minor are given on the plates.

BARBARACI (G.).—Dissertazione sopra un vaso di creta græco-siculo rappresentante le cistefore di Cerere. *Palermo*, 1755. 4°, pp. 64; with 1 pl.

"Dissertation upon an earthen vase representing the cistephores of Ceres."

The vase is a black figured lekithos with a funereal scene.

BARBER (E. A.).—Catalogue of the collection of tobacco pipes deposited by E. A. Barber in the Pennsylvania Museum. *Fairmount Park*, 1882. 8°.

—— The pottery and porcelain of the United States; a historical account of American ceramic art from the earliest times to the

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present day. *New York*, G. P. Putnam & Sons, 1893. 8°, pp. xvii-440; with 223 illustr. £1 5s.

One might say that the introductory chapter on the prehistoric pottery of America, prefixed to a book essentially modern in its tenour, could very well have been dispensed with. Treated in a superficial manner it does not do justice to the subject; and, moreover, being made to stand as a preface to a purely industrial and commercial report, it looks as much out of place as would a condensed history of classical ceramics placed at the head of a Greek book, relating the progress of earthenware manufacture recently established in Greece after the English methods.

From prehistoric times we jump at once into a survey of the conditions of the potter's trade during the first part of the nineteenth century, a period which, notwithstanding the efforts made for the establishment of a prosperous industry, saw more abortive attempts than lasting successes.

The historical portion of the work having been thus disposed of, we come to its actual purpose which is to bring together a succession of descriptive notices of the manufactories concurrently at work in the United States. Each of them has its separate article in which its productions are fully examined and illustrated; however unimportant, not one of them is forgotten. It is questionable whether what the author has to say about many a pot works which had existed only a few years and was doomed soon to disappear should be noticed in a general history of ceramic art; but we do not doubt that parts of the book may be of interest to the American reader, who is the best judge of the true value to be attached to the meed of praise so lavishly and inconsiderately distributed by a most indulgent critic. A second edition, revised and enlarged, was brought out in 1901.

BARBER (E. A.).—The Pennsylvania Museum and School of Industrial Art. Catalogue of American potteries and porcelain. *Philadelphia*, 1893. 8°, pp. 43; with 51 text illustr. 1s.

An interesting feature of this museum is a series of coarse dishes of red and yellow clay, rudely scrolled over with slip decoration or incised traceries, made by Swiss and German immigrants after the methods used in their own country. The dates inscribed upon them range from 1762 to 1847; they bear sentences written in German dialects. The rest of the collection, consisting chiefly of articles of domestic ware, is of very recent manufacture. Our compliments are due to the artist who has illustrated this catalogue, his pen and ink sketches are models of the kind.

—— Historical sketch of the Green Point (N.Y.) porcelain works of Ch. Cartlidge & Co. *Indianapolis*, 1895. Sq. 8°, pp. 59; with text illustr. 5s.

Sixty years ago a few English operatives attempted to lay down the foundations of American manufacture upon the debased notions of an industry degenerating in the mother country. They seem to have had no higher ambition than to imitate the standard abominations turned out for the exportation trade by the inferior pot-works of the "Potteries" district. As a matter of course, their productions did not equal in quality the wretched wares they had taken as models. It is under those conditions that the first manufactory of English China was established in America by Ch. Cartlidge, in 1848. It was closed after eight years of unremunerative efforts.

This is only one of the many instances of spirited enterprises, which, started at the same period, were doomed to come to a speedy end. Under other climes, scarcely any hopes of ultimate success could be entertained from such a discouraging commencement. But the evolution of the industrial art does not always, in the New World, follow its normal course. Brisk life is suddenly evolved out of an apparently inanimate body. A decayed and sapless trunk had been imported from the old Continent; and, transplanted in fresh soil, it was soon to be covered with verdant and vigorous boughs. Judging from what has been achieved during the past few years, the potter's art should soon attain a high degree of eminence. This is no longer a hope, but an absolute certainty. In the meantime, such records as the monograph of the Green Point factory will enable the masters of the day to contrast, with legitimate pride, their refined productions with the miserable results obtained by the half-skilled artisans which were their forerunners.

—— The pioneer of china painting in America. 1895. 8°, pp. 15; with text illustr. (Reprint from the *New England Magazine*.)

An account of the life and work of E. Lycett, a china painter born in the "Potteries." He went to New York in 1861, and opened an establishment for the decoration of china, in which a large quantity of richly painted porcelain has been executed for the American market, either by his own hand or under his direction.

—— Anglo-American pottery. Old English china with American views. A manual for collectors. *Indianapolis*, 1899. Sq. 8°, pp. 161-xiv; with 93 text illustr. 10s.

No English collection has yet given admittance to the heavy white earthenware, decorated in blue printing with imaginary landscapes and clumsy garlands of flowers, made in the "Potteries" between 1820 and 1850, perhaps the worst period of the manufacture. Some of the dinner services of that description were expressly made for the

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American market and adorned with views of American towns and scenery. They are now eagerly gathered by the collectors of the United States by whom the exhaustive work of Mr. Barber is very highly appreciated. It contains a complete list of the subjects known to be in existence, and in most cases gives the name of the makers.

In a second edition, issued in 1902, the number of subjects has been increased almost to a thousand, with 135 illustrations. A directory of more than 150 private collections in the United States has also been added.

—— Tulip ware, or the Pennsylvania German potters. An historical sketch of the art of slip decoration in the United States. *Philadelphia*, 1903. 8°, pp. 233; with 2 col. pl. and 94 illustr. 15s.

Coarse pieces of pottery decorated in sgraffiato, or with coloured slip, are still found in the cottages of Pennsylvania. They were inscribed and dated presents made for a friend, by the German potters settled in America, after the art of their own country. The earliest known example of the ware is dated 1722.

—— Marks of American potters. *Philadelphia*, Patterson & White, 1904. Sq. 8°, pp. 174; with 1,000 marks and text illustr.

—— Handbooks to the Pennsylvania Museum. Salt-glazed stoneware. *Philadelphia*, 1906. 8°, pp. 28; with 12 illustr.

—— Tin enamelled pottery. 1906. 8°, pp. 39; with 20 illustr.

—— Artificial soft paste porcelain. 1907. 8°, pp. 32; with 15 illustr.

—— Lead-glazed pottery. Part I. —Common clays. 1907. Pp. 32; with 24 illustr.

Reliable Primers, compiled from the best sources, intended for the use of the visitors to the museum.

BARBET de JOUY (Henri).—Les Della Robbia, sculpteurs en terre émaillée. Etude sur leur travaux, suivie d'un catalogue de leur oeuvre fait en Italie en 1853. *Paris*, Renouard, 1855. 12°, pp. 98. 10 fcs.

"The Della Robbia, sculptors in enamelled clay. An essay on their art, to which is added a descriptive catalogue of their work prepared in Italy in 1853."

Vasari's *Life of the Painters* was, for long, the only source from which information could be obtained regarding the Della Robbia and their work. Mr. Barbet de Jouy, who had made an exhaustive examination of all the monuments of enamelled faïence attributed, in Italy, to Luca and his family, undertook to verify and to supplement the meagre particulars recorded by the Florentine biographer. He found in the Archives, and in the publications of the Archæological Societies, the means of pointing out the inaccuracy of long accredited statements, and of establishing a few important facts unsuspected before. Although knowledge has made great progress since this essay was written, it is still quoted as an authority on the subject.

BARBIER (V.).—Poteries de la Savoie. (In *La Savoie industrielle*, vol. ii. *Chambery*, 1875. 8°, pp. 561-604.)

The history, legislation, and statistics of the ancient and modern manufacture of faïence and earthenware in the Savoy province.

BARBIER de MONTAULT (Mgr.).—Les carrelages émaillés du Chateau de Dissaix (Vienne). *Poitiers*, 1887. 8°, pp. 5.

"The glazed tiles in the Chateau of Dissaix."

—— Fouilles de l'église des Chatelliers. *St. Maixent*, 1888. 8°, pp. 66; with 3 pl. 6 fcs.

"Excavations on the site of the ancient church of Chatelliers."

The tiled pavements described in this paper were reproduced in lithography by Lieutenant Espérandieu.

BARDINI, de Florence (Collection).—Cat. of sale. *London*, Christie's, June, 1899. Text 8°, pp. 81; atlas 4°, of 71 phototype pl.

Majolica: 73 Nos. with 13 pl., each containing several subjects.

BARING GOULD (S.).—The Frobishers: a story of the Staffordshire Potteries. *London*, Methuen, 1901. 8°, pp. 308.

This sensational story has been framed for the purpose of bringing to the knowledge of the tender-hearted English reader the crying evils connected with the social conditions

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of the Staffordshire potters, and particularly the deadly processes of manufacture, from the effects of which they have to suffer. Anyone who has lived in the Potteries and become acquainted with the operatives and their work will have no hesitation in saying that the portion of the book which is supposed to rest upon facts collected on the spot does as much credit to the imaginative powers of the author as the most ingeniously contrived intricacies of the plot.

BARKER (T. O.).—Durability of brick pavements. *Indianapolis*, 1891. 8°.

BARKER (W. B.).—Lares and penates: or, Cilicia and its governors . . . together with a description of some household Gods of the ancient Cilicians, broken up by them on their conversion to Christianity. . . . *London*, Ingram Cooke, 1853. 8°, pp. xiv-394; with map and text illustr. 5s.

During his long residence at Tarsus Mr. W. B. Barker, H.M. British Consul, prosecuted a searching examination of the vast accumulation of broken terra-cottas that successive landslips had exposed to view on the side of the hills, where they had lain buried since the classical ages. From the finest and best preserved examples that could be reclaimed out of this huge mass of débris he formed an important collection, the description and interpretation of which became the groundwork of this archæological study.

He arrived at the conclusion that, after their conversion to Christianity, and on some solemn occasion, the inhabitants of Tarsus brought to that spot for total destruction the images of the gods they had repudiated, and also the Lares and Penates which had so long presided over the safety and happiness of their households.

A more plausible explanation of the presence of so many broken lamps, vases, and figures heaped up on the same spot, in the vicinity of a far-renowned temple, would be that it marked the place where the innumerable votive offerings brought over by a constant throng of worshippers to the sanctuary, were thrown away when their number had increased to such proportions that it became necessary to effect their removal and make room for new ones.

BARLOW (T. O.).—Catalogue of the very choice collection of Wedgwood ware. . . . Sale at Christie's. *London*, 1869. 8°, pp. 17; woodcuts.

The collection, entirely composed of old Wedgwood ware, comprised 175 Nos.

BARNABEI (F.).—Delle maioliche di Castelli nell'Abruzzo. *Firenze*, 1876. 8°. (Reprint from *Nuova antologia*.)

"Upon the majolica of Castelli in Abruzzo."

A review of the monographs previously published, with the addition of some entirely new matter.

—— Dell'arte ceramica in Roma. Discorso del Prof. F. B. inaugurandosi la mostra dei lavori ceramici romani nel museo artistico industriale. *Roma*, Botta, 1881. 8°, pp. 18.

"Ceramic art in Rome. A speech delivered by Prof. F. B. on the occasion of the opening of the Exhibition of Roman ceramic works in the museum of industrial art."

—— La ceramica all l'Esposizione universale di Parigi del 1878. *Roma*, 1882. 8°, pp. 173.

"Report on ceramics at the International Exhibition, Paris, 1878."

—— Antichita del territorio falisco esposte nel Museo Nazionale Romano a Villa Papa Giulio. *Milano*, 1894. 4°, pp. 590; with 210 text illustr., and 18 fol. pl. Vol. iv. of the *Monuments antichi*. Publ., 90 fcs.

"Antiquities of the Faliscan territory, exhibited in the Roman National Museum at the Villa Papa Giulio."

A museum of Etruscan antiquities recently opened.

BARNARD, BISHOP, and BARNARDS.—Illustrated catalogue of plain, enamelled, and art-painted tiles. *S.l.n.d.* (recent). 4°, 40 col. pl. Privately printed.

BARRAL.—Mémoire sur les faïences pour poêles, panneaux de cheminées, carreaux, etc. *Paris*, 1845. 4°, pp. 34.

"Memoir upon faïence stoves, fireplace slabs, tiles, etc."

Technical opinion drawn up by a civil

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engineer on behalf of Pichenot, a Paris stove manufacturer, in support of the action brought by him against some of his competitors in the trade.

BARRE (A.). — Collection de Mr. Albert B. . . . Antiquités grecques, vases peints de la Grande-Grèce et de l'Attique, terres cuites de Tanagra, poteries et verres chypriotes. Vente à Paris, Mai, 1878. 4°, pp. 72; with 7 chromolith., 5 phototype pl., and 26 text illustr. 12 fcs.

"Sale catalogue of A. Barre's collection of antiquities."

One recognises in the plan followed in the formation of this most instructive collection, together with the evidence of antiquarian knowledge, the taste and discrimination of a trueborn artist. Mr. Barre was a sculptor whose talent had been nurtured in the passionate study of antiquity; his ambition, as a collector, was to bring together telling examples which would illustrate the origin and development of plastic art in the classical land where it reached its zenith. The selection of specimens had been coherent and comprehensive; the collection, which had been the result of many years' researches, found in W. Fröhner a most competent interpreter. The introductory notices he wrote for each section of this catalogue offer a clear and succinct epitome of the first chapters of the history of ancient art.

Archaic pottery, vessels of rude workmanship of a kind hitherto disregarded, are here largely represented. The works of the primitive races, in their rudimentary style of ornamentation, open to the mind of the observer a subject deserving of deep cogitation. We notice that, in its earliest manifestations, the development of decorative art presents, at all times, and wherever it may happen to make its appearance, a strangely similar character. Placed under different conditions, the embryonic germ may either remain dormant and unproductive, or else develop into a luxuriant and gigantic growth. What its progress has been among the Cypriots, the Etruscans, and the Greeks, has been obviously evinced in the various groups of terra-cottas studiously assembled by Mr. Barre. They cover a period of about one thousand years. Hardly any distinctive feature can be distinguished in the aggregated productions of the earliest ages. The plain earthen vessel, sometimes embellished with rude traceries of straight lines and zigzag incisions, the uncanny fetish fashioned to a distant likeness of a living creature—either man or animal—are found there, bearing a striking analogy to all work that is, usually, called prehistoric. An immeasurable span seems to separate the uncouth pottery of Hissarlik from the exquisite figures of Tarsa and Tanagra; yet when the study of the intervening periods allows us to follow step by step the evolution of Greek civilisation, the line of filiation may be clearly reconstituted. Nothing could better illustrate the transformation of a rude craft into an art of infinite refinement than a well co-ordinated series of ancient terra-cottas. The ornamentation of the vase becomes more varied, elegant, and ingenious. The misshapen idol assumes by degrees a closer resemblance to the human figure. Without departing altogether from its conventional treatment, the presentment becomes, unmistakably, that of some Olympian Deity. At Tanagra the æsthetics of the coroplast undergo a radical change; the art takes a decided step towards a realistic representation of nature. Instead of the conventional images of tutelary divinities, elsewhere deposited by the side of the dead, fictile representations of the people who lived and moved at the time are chiefly found in the Bœotian tombs. They are children at play, workmen at their trade, grotesque personages, and comical groups. Finally appear the graceful figures of nude ephebes and veiled maidens enwrapped in flowing draperies; the loveliness of their nonchalant attitude expresses no definite action, and precludes the idea of discovering any hidden symbol or allegory in this simple embodiment of grace and youth. All was then subservient, in the ideal of the artist, to the expression of plastic beauty, the comeliness of forms which attract the eye and charm the thoughts of the admiring beholder. The supreme tendencies of Greek art at its finest period become clearly manifest in these modest creations of the maker of terra-cotta figures.

The section of painted vases, in this catalogue, deserves special attention. I must mention, among the choice examples of which it is composed, a pyxis bearing the name of Megakles. No vase painting of the highest order could be said to surpass in elegance and purity of style the frieze of seated girls, represented as playing on instruments or busy with womanly work, depicted round this small requisite of the toilet table of a Grecian lady. The name of Megakles has not been found inscribed upon any other piece.

BARRY (C.).—On terra-cotta, especially as used in new buildings in Dulwich College. *London*, 1864. 4°.

—— Works executed in terra-cotta at New Alleyn's College, Dulwich. *London*, 1868. 4°.

Sessional paper of the R. Inst. of British Architects.

BARTH (Carl).—Chart of marks and monograms on porcelain. *Stuttgart*, 1865. (Also with German text.)

A large sheet of lithographed marks, mounted on cloth and folded in a 32° case.

BARTHÉLEMY (Anatole de).—Carreaux émaillés du XIV^e^. siécle provenant du Musée de Saint Germain-

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en-Laye. *Paris*, Leroux, 1876. 8°, pp. 5; with 1 pl. (Reprint from the *Musée archéologique.*)

"Glazed tiles of the fourteenth century in the Museum of Saint Germain."

BARTHÉLEMY (Anatole de).—Lettre adréssée a Mr. de Caumont sur le camp vitrifié de Péran (Côtes du Nord). S.d. 8°, pp. 6; with 1 plan.

"A letter to Mr. de Caumont on the subject of the vitrified fort of Péran."

—— Carreaux historiés et vernissés, avec noms de tuiliers. *Caen*, Delesque, 1887. 8°, pp. 23; illustr. (Reprint from the *Bulletin monumental.*) 2 fcs.

"Ornamented and glazed tiles bearing names of the makers."

Several names of potters and tile makers which occur in the original accounts and documents of the fourteenth and fifteenth centuries are recorded in this paper. Sketches are given of eighteen tiles upon which the maker of the pavement has inscribed his name, followed by the words: *Me fit.* It is to be regretted that in no case is the inscription accompanied with a date, nor does it record any of the names of tile makers found in the old documents.

—— Carreaux historiés et vernissés du XIII. siécle. 8°, pp. 8; 3 illustr. (Reprint from the *Bulletin monumental*, 1890.)

Heraldic tiles; researches on the families whose coat-of-arms they bear.

BARTHÉLEMY (Ch.).—Notice d'une collection de vases et de coupes antiques en terre-cuite provenant du feu Prince de Canino. *Paris*, 1848, pp. 25.

"One portion of the collection of Prince Lucien Bonaparte."

BARTHÉLEMY (Ed. de).—Notices sur quelques carrelages historiés, adressées a Mr. de Caumont. *Paris*, Derache, 1852. 8°, pp. 16; illustr. (Reprint from the *Bulletin monumental.*)

"Notices of some ornamented tile pavements."

When this paper was written, the subject of mediæval tiles had scarcely been touched upon by French archæologists. It does not profess to do any more than to call public attention to the ornamented tile pavements discovered a short time before in a district particularly rich in examples of that sort, and to give a brief description of the most remarkable among them. Incomplete as these first notices are bound to be, they have proved of great assistance to the writers who have, later on, exhausted the subject of the ancient tiles of Champagne.

—— Carrelages émaillés de la Champagne. *Paris*, 1878. 8°, pp. 7; with 2 lith. pl. (Reprint from the *Revue de l'art Chrétien.*)

"Glazed tiles of the Champagne Province."

After a lapse of more than twenty years the learned antiquary supplemented his previous notice with a paper in which he gave the names of several localities of the same province wherein richly ornamented pavements had been discovered during that interval. I may incidentally remark that the presence of such pavements in provinces which were at the time under English domination, and where churches were built in the English style, sometimes by English architects, might warrant us in raising the question whether the custom of replacing mosaic by tiles of glazed earthenware for the floor decoration of ecclesiastical buildings was not—contrary to the notion generally accepted—imported from England into the northern and central provinces of France. As the dates found upon English pavements are older than those ever found in France, the question deserves further investigation.

BARTHELET (A.).—The works of art and Bric-à-Brac Doctor. By A. Barthelet, artist repairer of fine decorative wares. A theoretical and practical exposition of all the processes employed in the restoration of fine ornamental wares. The most complete work of the kind yet published—the only one in the English language—accompanied with *A Help to the Memory*, etc. *Philadelphia*, published for the author, 1884. 12°, pp. 96; illustr. 5s.

BARTLETT (W.).—Catalogue of a collection of old Wedgwood ware. *Liverpool*, privately printed by Lee & Nightingale, 1882. 4°, pp. 126. 10s.

The catalogue of one of the most methodical

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and complete collections of old Wedgwood ware in private hands. It follows the order adopted for the price list of the Etruria works, published by J. Wedgwood, in 1787, nearly every No. of which is represented by an example of the piece described. The collection comprises about two thousand specimens.

BARTOLI (Pietro Santi).— Le Antiche Lucerne sepolcrali figurate, raccolte dalle cave sotteranee, e Grotte di Roma, nelle quali si contengono molte erudite memorie. Designate, ed intagliate nelle loro forme da P. S. Bartoli. Divise in tre parte con l'osservationi di Gio. Pietro Bellori. *Roma*, 1691—2nd Ed., 1704. 4°; with 116 engr. pl. £2.

An edition with text in Latin was published at Berlin in 1702. 15 m. The first edition contains twelve unnumbered plates, which are not found in the subsequent issues.

"The ancient sepulchral lamps discovered in the tombs and caves of Rome, the representation of which are suggestive of many erudite observations. Designed and engraved by P. S. Bartoli. Three parts, accompanied by explanatory notes by G. P. Bellori."

BASILEWSKY et DARCEL (A.). — Collection Basilewsky. Catalogue raisonné precédé d'un éssai sur les arts industriels du I^er^. au XVI^e^. siécle. *Paris*, Morel, 1875. 4°, pp. 458; with 50 pl. £6.

"The Basilewsky collection. Descriptive catalogue, to which is prefixed an essay upon industrial arts from the first to the sixteenth century."

A general collection which contained many choice pieces of enamelled terra-cotta and Italian majolica, examples of which are described and reproduced in colour (pp. 102-116 and pl. 43-48).

BASSEGIO (G. B.).—Commentario della fabricazione di stoviglie presso Bassano. *Bassano*, Tipogr. Bassegio, 1861. Per le nozze Antonibon-Bonaguro. 8°, pp. 17.

"Notice of the manufacture of pottery at Bassano."

Ever since the beginning of the eighteenth century, the old family Antonibon had been connected with the manufacture of pottery at Bassano. In 1732 Gianbatista Antonibon was making majolica at Nove. His son Pasquale conceived the idea of introducing the manufacture of real porcelain in 1750. To that effect, he engaged the services of one Johan Fisher, who came over from Dresden accompanied by a few workmen from the same place. All they could do was to build an oven on approved principles. Being unable, however, to establish a regular fabrication of the ware, they were dismissed, and they returned to Germany. A course of more successful experiments was conducted by P. Lorenzo, of Cadore. This latter soon produced a hard porcelain of good quality, of which the felspar of the Brenta and the kaolin of Fretta were the chief constituents. The making of it was, however, completely abandoned in 1820.

Pottery continued to be manufactured; a member of the Antonibon family was still managing the factory, when his friend Bassegio printed this historical notice of the local industry on the occasion of his marriage.

—— Catalogue of the extremely beautiful and highly interesting collection of Greek and Etruscan vases formed by S. G. Bassegio. *London*, s.d. 8°.

A collection on sale by private treaty, exhibited in London.

BÄSSLER (A.).—Altperuanische Kunst. Beitrage zur Archäologie des Incareichs, nach seinen Sammlungen, von Arthur Bässler. 4 vols., fol.; with 165 pl. (some col.). Publ., 450 m.

"Ancient Peruvian art. Contribution to the archeology of the Inca Kingdom, illustrated with specimens in the collection of the author."

All the decorations of the vases described in this volume, whether painted or in relief, have been carefully traced, developed, and reproduced on the flat in their natural sizes. The shape of the vessel is only given when its remarkable character illustrates such portion of the text in which the history, the beliefs, and the philosophy of the ancient Peruvian race are dealt with by the author. An English translation, by A. H. Keane, has been issued, London, 1904, £5.

BASTENAIRE-DAUDENART (F.).—L'art de fabriquer la porcelain, suivi d'un vocabulaire des mots techniques et d'un traité sur la peinture et dorure sur porcelaine. *Paris*, Malher, 1827, 2 vols., 12°, pp. 846; with 4 pl. 6 fcs.

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"Treatise on the manufacture of porcelain: with a glossary of technical terms, and instructions for painting and gilding on porcelain."

The author claims the credit of having been the first to write a practical treatise on the subject. Having been for many years the proprietor and manager of the factory of Saint Amand-les-Eaux, he had acquired some knowledge of the processes of manufacture, and was anxious to obtain celebrity as a ceramic writer. His work is not, however, so complete and trustworthy as one might expect to find it. Daudenart has preferred to remain silent about the making of soft china, yet we know that he was in the position of giving us all possible information on that matter. The methods and recipes, once employed in the extinct factories, were still practised at Saint Amand, the last place in France where the fritted body was made, under his management. It is, therefore, somewhat disappointing to find that the book deals entirely with the manufacture of hard porcelain, imperfectly known to the writer, and does not disclose any of the secrets of the obsolete "Porcelaine tendre," with which he was thoroughly conversant.

A German translation of this work has been published by Ch Schmidt.

BASTENAIRE-DAUDENART (F.).—L'art de fabriquer la faïence blanche recouverte d'un émail transparent à l'instar francais et anglais, suivi d'un traité de la peinture à reverbere, et d'un vocabulaire de mots techniques. *Paris*, Fortie, 1828. 8°, pp. 539; with 3 pl. 6 fcs.

"The art of making the white earthenware with a transparent glaze after the methods adopted in France and England, to which is added a treatise of the reverberatory kiln painting, and a glossary of technical terms."

The publication of such a treatise was well timed at a moment when the white earthenware, glazed with lead, was everywhere replacing, for domestic purposes, the old stanniferous faïence, which had altogether fallen into discredit. Before inditing this volume, B. Daudenart visited the Staffordshire "Potteries," and the short account of his journey is not without interest. He was particularly impressed by the importance of the English factories, and wondered how an establishment which gave employment to close upon two thousand workmen could be conducted in such perfect order. Of all the technical improvements he saw there, for the first time, what surprised him the most was the regular application of steam power to pottery manufacture. A second edition appeared in 1830, and a German translation by G. Frick, in 1832.

—— L'art de fabriquer la faïence recouverte d'un émail opaque blanc et coloré; suivi de quelques notions sur la peinture au grand feu de reverbère, et d'un vocabulaire de mots techniques. *Paris*, Malher, 1828. 12°, pp. xiv-480; with 2 pl. 3 fcs.

"The art of making the faïence covered with white and coloured opaque enamels; with instruction on the method of painting for the reverberatory kiln, and a glossary of technical terms."

—— L'art de fabriquer les poteries communes usuelles, les poëles, les grès fins et grossiers, les creusets, les carreaux, les tuiles, les briques ordinaires et réfractaires; suivi d'un mémoire adressé au Grand Conseil superieur des manufactures à Paris, sur la question relative a l'enquête commerciale ordonnée par le Gouvernement pour la levée de la prohibition existante en France sur les poteries anglaises. *Paris*, Anselin, 1835. 8°, pp. 560; with 3 pl. 5 fcs.

"The art of making common pottery for domestic use, stoves, fine and rough stoneware, crucibles, roof and wall tiles, ordinary and refractory bricks; to which is added a Memoir addressed to the Superior Council of Manufactories in Paris on the occasion of the inquest opened by order of the Government upon the advisability of abrogating the act by which the importation of English pottery into France was prohibited."

A German translation by H. Schmidt appeared at Weimar in 1859.

Although apparently minutely precise and reliable, the descriptions of the technical processes given in the foregoing volumes are not always to be depended upon. Moreover, they are most of them too much out of date to be of any use to the modern manufacturer.

BATEMAN (Thomas). — A descriptive catalogue of the antiquities and miscellaneous objects preserved in the Museum of Thomas Bateman at Lomberdale House, Derbyshire. *Bakewell*, printed for the author by J. Gratton, 1855

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8°, pp. 305; with 8 pl. and illustr. in the text. 10s.

Thomas Bateman, one of the learned members of the R. Archæological Society, had formed his collection chiefly out of the proceeds of the excavations he conducted for many years in several counties. It contained numerous specimens of ancient pottery, ranged in the catalogue under the following headings:—Celtic pottery, sepulchral urns and other prehistoric vases, 205 Nos.; Roman cinerary urns, 57 Nos.; Roman fictile ware, 167 Nos.; Etruscan antiquities and pottery of various descriptions, 81 Nos.; and, lastly, a few curious specimens of slip decorated and early English earthenware. The collection is now exhibited in the Sheffield Museum.

—— Ten years diggings in Celtic and Saxon Grave-hills, in the Counties of Derby, Stafford, and York, from 1848 to 1858 . . . with remarks on the crania and pottery from the Mounds. *London*, J. R. Smith, 1861. 8°, pp. 309; woodcuts. 8s.

BATTY-LANGLEY.—The London prices of bricklayers' materials and work, etc. *London*, R. Adams, 1749. 8°, pp. 390; with 32 pl. 5s.

In addition to the cost of materials and workmanship in the brick-building trade, this volume contains the statutes regulating the craft of brick and tile makers since the time of Edward III. It also gives interesting information on the English Delft potters of Lambeth —the "white potters," as they were called— who manufactured vessels and tiles of painted faïence after the method used in Holland. Langley says that their ware could fairly stand comparison with that imported from abroad; but in the case of tiles, the Lambeth productions were disliked by the bricklayers, being made of a very hard clay which rendered cutting and fitting slow and difficult. This peculiarity is of great importance for the identification of genuine English Delft specimens.

The list of terms connected with brick-building at the time (the signification of many of which have long become obsolete) may be found of some utility.

BAUDOT (A. de). — De l'emploi des matériaux polychromes dans la construction, et la céramique en général. *Paris*, V. Morel, 1884. 8°, pp. 22.

"On the use of polychrome materials in architectural buildings, and the ceramic art in general."

BAUDRY (Paul).—Collection céramique du musée des antiquités de Rouen. Faïences. *Rouen*, Impr. Ch. Lapierre, 1864. 12°, pp. 19.

"Ceramic collection in the museum of antiquities at Rouen. Faïences."

Description of the collection of A. Pottier, acquired by the town of Rouen and exhibited in the old museum.

BAUDRY (L'abbé F.) et BALLEREAU (L.).—Puits funéraires gallo-romains du Bernard (Vendée). *La Roche-sur-Yon*, Gaste, 1873. 8°, pp. 359; with map and numerous figs. of pottery. 12 fcs.

"Mortuary pits of the Gallo-Roman period found at Bernard (Vendée)."

A few isolated examples of mortuary pits, shaped like those so far considered as peculiar to ancient Etruria, had already been found in France and in England, when Abbé Baudry chanced to discover a large number of such pits in the Bernard district. He gives a detailed account of all the excavations. In each case the interment had taken place after incineration. The ashes of the dead, enclosed in a large cinerary urn, were placed at the bottom of the pit; the cavity was afterwards filled up with soil mixed with charcoal, bones of domestic animals, and innumerable fragments of pottery. Over a hundred shapes of pots, found whole or in fragments, have been drawn by Mr. Ballereau to illustrate the work.

BAUMEISTER (A.).—Denkmäler klassischen Alterthums zur Erläuterung des Lebens der Griechen und Römer in Religion, Kunst und Sitte. *München*, 1885-88. 3 vols. 4°. Publ., 75 m.

"Monuments of classical antiquities, illustrating the life of the Greeks and Romans, their religion, art, and customs."

Contains a chapter on Painted Vases. See **Rohden.**

BAUMEISTER (G.).—Faïencefliesen aus alten turkischen Baudenkmälern. *Nürnberg*, 1880. Fol., 13 chromolith. pl. (all published). 15 m.

"Faïence tiles from ancient Turkish monuments."

Reproductions in colour of the original size are given of specimens which seem to have been selected on account of their simplicity and insignificance. Such tiles can hardly be said to represent the old Turkish manufacture, the productions of which equal in elegance of design and brightness of colours those of the best factories of Asia Minor and Persia.

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BAUMGART (E.).—La manufacture de Sèvres à l'Exposition de 1900. *Paris*, Librairie centr. des Beaux Arts, 1901. Sm. fol., pp. 34; with 50 photogr. pl. (some col.) and 11 text illustr. Publ., £3.

"The manufactory of Sèvres at the 1900 Exhibition."

A review of the part that the national establishment has played in the local and international exhibitions to which it has contributed is given in the introduction. The plates represent the latest productions. To those who have not viewed the exhibits of 1900, it will be a surprise to see how completely Sèvres has, on that occasion, broken the old traditions, and replaced the practice of the time-honoured arts of surface decoration by technical subtleties, such as the display of unprecedented and never to be repeated effects of colours and glazes. Painting and gilding are strangely conspicuous by their absence.

BAUSSAN de BIGNON.—Mémoire sur la meilleure construction des fours pour bien cuire les briques, la chaux, etc. *Paris*, 1766.

"Memoir on the manner of building the kilns for firing bricks, lime, etc."

BAUVALET de SAINT VICTOR. — Vases Grecs et Etrusques avec une notice sur ces vases. *Paris*, 1837. Fol. Dessins executés en couleurs métalliques de l'invention de l'auteur et de ses propres mains. Publ., 1,668 fcs.

"Greek and Etruscan vases, with descriptive notices. Designs executed by the author's own hand in metallic colours of his invention."

The work of a visionary who prided himself of having invented some colours particularly well adapted to the painting of the plates. We extract from the preface the following paragraph. "This collection will be therefore quite unique, and its value is bound to be increased by the fact that, as I alone can execute it with my pencil, the number of painted copies will be, necessarily, very limited." Copies in outline occur sometimes in the trade, but those with coloured plates are very rare.

BAUX (A.).—La poterie des Nuraghes et des tombes des géants en Sardaigne. *Paris*, 1885. 8°; with 11 illustr.

"The pottery of the Nuraghes and the tombs of the giants in Sardinia."

BAXTER (S.).—The Morse collection of Japanese pottery. *Boston*, 1887. 4°, pp. 16; with 4 pl. and 16 illustr. in the text. (Reprinted from the *American Architect.*)

BAWO and DOTTER. — Limoges; its people; its china. *New York*, 1901. Sq. 12°, pp. 26; with text illustr.

Notes on the "Elite works" at Limoges, issued by B. & D. of New York. A charming booklet.

BAYARD (Ch.).—Tarif du prix des differentes pièces et figures en biscuit de terre de pipe, ou émaillées sur biscuit et enluminées et toute autre bijouterie de ce genre, tant utiles qu'agréables. Le tout au plus juste prix pour le marchand. Lesquels articles se fabriquent à la manufacture, ci-devant previlégiée du Roi, des Sieurs Bayard, père et fils, à Bellevue, ban de Toul. S.d. 4°, pp. 4.

"List of prices of the various objects and figures of earthenware, unglazed or enamelled in colours, and other fancy articles pleasant and useful. All at very moderate prices for the trade. Manufactured at the works (lately with Royal privilege) of Bellevue, near Toul."

Established in 1758, the Bellevue manufactory applied for permission to assume the title of "Royal manufactory," a distinction which was granted in 1773, to be withdrawn a few years later. The catalogue, which describes chiefly articles of current manufacture, shows that the production were principally imitations of English earthenware.

BAYE (J. de).—Notes sur des carreaux émaillés de la Champagne. *Paris*, 1885. 8°, pp. 20; with text illustr. (Extr. from *Mémoires de la Société des Antiquaires de France.*)

"Notes on some glazed tiles from Champagne."

—— Industrial arts of the Anglo-Saxons. *London*, 1893-94. 4°; with 17 pl. and text illustr.

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English translation by J. B. Harbotte. 9s.

The French work appeared in 1889. It is a compilation from the English archæological publication, illustrated with badly engraved plates. Pottery: pp. 112-118.

BAZIN (Ch.).—Pavages de l'Abbaye de Breteuil et du Prieuré de Merle (Oise). Pavage de l'Abbaye de Foigny (Aisne). *Paris*, 1850. 8°, pp. 8; with 4 pl. (Reprint from the *Revue Archeologique*.)

"Pavements of Breteuil Abbey and Merle Priory. Pavement of Foigny Abbey."

BEARD (J. C.).—Painting on china. What to paint and how to paint it. *New York*, s.d. 8°.

—— Painting on china. Practical instruction in over-glaze painting in the decoration of hard porcelain. *New York*, 1882. 4°.

BEAUCHAMP (W. M.).—Earthenware of the New York aborigines. *Albany*, 1898. 8°, pp. 78; with 33 pl., cont. 245 figs. (In *Bulletin of the New York State Museum*.)

On no other ancient pottery of America is a likeness to the prehistoric earthen vessels of Europe so strikingly exhibited, particularly in the method followed in the impressed and incised ornamentation.

BEAUREPAIRE (E. de).—Etude sur les carreaux vernissés a usage funéraire. *Paris*, 1885. 8°.

"Notes on the glazed tiles used for funereal purposes."

BECKER (C.) und HEFNER (J. von).—Kunstwerke und Gerathschaften des Mittelalters und der Renaissance. *Frankfurt a/Main*, 1852. 2 vols., 4°; with 212 hand-col. pl. 2d ed., 1863. £12.

"Art work, vessels, and utensils of the Middle Ages and of the Renaissance."

Ceramic art is represented by five plates. The notices are short and merely descriptive. In the cases of undated specimens the dates affixed to them by the writers are quite speculative and should not be considered as accurate.

BECKER (J. A.).—Notes sur les Grès-cérames du Rhin. *Paris*, 1884. 12°, pp. 12.

"Notice of the Rhenish stoneware."

Published by Merkelback & Wick, stoneware manufacturers, of Grenzhausen, to be distributed at their depôt in Paris.

BECKER (Léon).—Catalogue of sale. *Paris*, 1852. 8°, pp. 23; with 10 illustr.

The collection of a Belgian amateur, chiefly composed of ancient stoneware (260 Nos.).

BECKET-DENISON (Collection C.).—Catalogue of sale. *London*, Christie, 1885. 8°, pp. 283; with numerous pl. 10s.

This collection, which comprised 3,354 Nos., had been formed very rapidly. Within a few years B. Denison had acquired some of the choicest works of art which had appeared in the auction sales. His extravagant bids were always entered under the pseudonym of "Mr. Duncan." The ceramic objects in his possession were of the highest order; a selection of them is represented on six plates.

BECKING (E.).—Fliesen-Böden nach Gemälden des XV. und XVI. Jahrhunderts, von J. von Eyck, Hans Holbein, Hans Memling, etc. *Stuttgart*, J. Hoffmann, 1903. Sm. 4°, pp. 12; with 28 col. pl. 16 m.

"Tile pavements from oil paintings of the fifteenth and sixteenth centuries, by J. Eyck, H. Holbein, H. Memling, etc."

The specialist, attracted by this promising title, may not find the plates of the album coming up exactly to his expectation. There is little in the patterns reproduced that recalls the mediæval character of ornamentation; these geometrical combinations of slabs of stone, marble, and coloured clays, might belong to any epoch; indeed, the series does not seem to differ from the designs in the pattern books of the modern tile manufacturer.

BECKWITH (Arthur).—Majolica and Faïence; Italian, Sicilian, Majorcan, Hispano-Moresque, and Persian. *New York*, Appleton, 1877. 12°, pp. 185; with 51 illustr. in the text, drawn by the author. 2d ed. 5s.

To a few historical notices of the chief

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centres of manufacture compiled from the standard works, is added a list of the mottoes and sentences found inscribed upon pieces of Italian majolica; a personal contribution of the writer to the study of the ware. After this, the account passes from general considerations on the aims of decorative art to some rather unprofessional hints on faïence painting. It ends in cursory notes on the pottery exhibited at Philadelphia in 1876, with remarks on the conditions of the ceramic art in modern times. The illustrations are mostly taken from examples in the Castellani collection, and in fig. 51, designed by the author himself, we are asked to see the application of the principles of decoration previously propounded.

BECKWITH (L. P.).—Pottery. Observations on the materials for the manufacture of terra-cotta, stoneware, etc. *New York*, 1872. 8°.

BEDFORD (George).—Paris Universal Exhibition of 1878. Report on terra-cotta. *London*, Sampson Low, 1879. 8°, pp. 28. (In the *Society of Arts; artisans' reports.*)

BEHLA (Robert).—Die Urnenfriedhöfe mit Thongefässen des Lausitzer Typus. *Luckau*, 1882. 8°, pp. 120; with 2 lith. pl. containing 75 figs. 3 m.

"The burial grounds containing earthen urns of the type generally found in the Lausitz province."

Like Silesia, Lausitz abounds in prehistoric graves containing an immense quantity of cinerary urns and other earthen vessels. The description of the various types said to be peculiar to that province and the account of some of the excavations in which they were discovered is prefaced with an interesting review of the works of the old German writers who have mentioned that curious pottery and dealt with it in the full belief that it was a natural product of the soil.

BELLEVOYE (Ad.).—Note sur quelques marques de potiers de la période gallo-romaine. *Metz*, Delhalt, 1885. 8°, pl.

"On some potters' marks of the Gallo-Roman period."

BELLIER de la CHAVIGNERIE.—Notice sur L. P. Schilt, peintre sur porcelaine, attaché à la Manufacture Imp. de Sèvres; avec un catalogue de son œuvre. *Versailles*, Impr. Cerf., 1860. 8°, pp. 15. Portrait.

"Biographical notice of L. P. Schilt, porcelain painter attached to the Imp. factory of Sèvres; with a catalogue of his works."

Schilt was one of the leading flower painters on porcelain of his time. He entered the Sèvres manufactory under the direction of Brongniart. His son distinguished himself as figure painter in the same establishment.

BELLINI (Dr. Lorenzo).—La Buccher-eide. *Firenze*, 1729. Sq. 8°, pp. xxxiv-264. 2d ed. *Bologna*, 1823. 2 vols., 16°. 3d ed. *Milano*, s.d. 16°. (In Dael's *Biblioteca rara.*)

It is not without astonishment that we learn of the extraordinary infatuation for the Buccaros which prevailed among Italian and Spanish collectors during the seventeenth century. We must not forget, however, that, even at the zenith of their glory, good examples of the highly perfumed vases of Peru and Mexico were only on rare occasions imported into Europe, where they always remained scarce and costly. This may partially account for the favour with which they were regarded. The ruling laws of taste were singularly modified in Italy at the beginning of the eighteenth century. Extravagance was considered as a happy substitute for refinement. To collect the uncouth jugs of the Indians was, in itself, a daring assertion of individual contempt for all accepted notions of beauty. This eccentricity could only be surpassed by the whimsical achievement of composing a poem in four cantos on the subject of the outlandish pottery. It was reserved to Dr. Lorenzo Bellini to accomplish such an extraordinary task. At the instance of his friend, Count Magalotti, also an enthusiastic admirer of Buccaros, the learned doctor resolved to celebrate their paramount merits in a poem published in their honour, but in which, we are bound to say, the precious jugs seem to have little to do with the manifold topics lightly touched upon in this long strain of pompous and highly sounding rhyme. The title of "The Bucchereide" has been fixed upon to allow an eccentric spirit to display his poetical verve; a broad frame in which many a picture has found a place. We cannot attempt to analyse this kaleidoscopic lucubration, it is made up of paradoxes and sophisms alternating with high precepts of philosophy and morals; some parts of it have been qualified as sublime, others appear to touch the ridiculous, and we jump abruptly from lines full of true pathos into vulgar banter.

The MS. written for the benefit of his friends, in the last years of the seventeenth century, was only printed after the death of the author. An anonymous annotator prefaced the poem with an essay on the Buccaros in which the information on the subject, given previously by Magalotti in his *Letters on the Odoriferous Pottery of Europe and America*, was clearly and comprehensively condensed. The 2nd edition of the Bucchereide contains a short biography of Dr. L. Bellini, known to the scientific world by his works on human anatomy.

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BEMROSE (W.) and WALLIS (A.).—The pottery and porcelain of Derbyshire: A sketch of the history of fictile art in the county. Compiled from data hitherto unpublished, and illustrated by a set of the marks in use at the Derby china factory, arranged in chronological order; with biographical notices of the proprietors, artists, modellers, and others connected with the works. *London*, Bemrose & Sons, 1870. 2d ed., 8°, pp. 51; with a view of the Derby works and 1 photo.

Published originally as a handbook to the exhibition held at Derby in 1870, to which the collectors of the Midlands had contributed a large quantity of choice specimens of china of local manufacture, this short monograph deserved, on all accounts, to be reprinted in the present form. Much of the information we possess on the Derby china was printed in it for the first time. The unremitting interest that Mr. Bemrose took in the revival of the Derby china factory, closed since 1849, the facility he had to consult the ancient documents and registers of the firm, and his acquaintance with many a garrulous old workman, placed him in the position of obtaining a fulness of particulars that would have been denied to any other writer.

Notes upon the Nantgarw and Burton china are given in the appendix.

BEMROSE (W.).—Bow, Chelsea, and Derby porcelain; being further information relating to these factories, obtained from original documents not hitherto published. *London* and *Derby*, Bemrose & Sons, 1898. 4°, pp. xi-174; with 20 collotype pl. and 30 half-tone illustr. £1, 5s.

Additional light is thrown upon some points of the history of English porcelain by the unedited particulars contained in a quantity of old deeds and documents which, after having been preserved in the Duesbury family, came, lately, into the possession of the author. They relate, chiefly, to the founder of the Derby porcelain works, and to his early connection with the Bow and Chelsea factories. The reprint of several catalogues of sale of the current productions of these works previously given by Read, Haslem & Nightingale, complete a volume of some importance to the collector of English china.

—— A descriptive catalogue of porcelain and other art objects in the collection of William Bemrose, Elmhurst, Derby. *Derby*, printed by Bemrose & Sons, 1898. 8°, pp. 61; with 25 phototype pl. and 12 text illustr. Privately printed.

Derby china is particularly well represented in the ceramic section of this catalogue.

—— Longton-Hall porcelain. Being further information relating to this interesting fabrique. *London*, 1906. 8°, pp. xxi-72; with 48 pl. (some col.) and 18 text illustr. £2, 2s.

The very wealth of illustrations with which the volume has been provided, while it enriches it, may also open the door to criticism. Several of the specimens can scarcely be accepted as the work of Littler.

BENNDORF (Otto).—Riscatto di Ettore su'Vaso ceretano. *Roma*, 1866. 8°, pp. 30; with 1 fold. pl.

"The ransom of Hector, upon a Ceretian vase."

—— Griechische und Sicilische Vasenbilder. *Berlin*, Guttentag, 1869-83. Fol.; with 62 lith. pl. and text illustr. 150 m.

"Greek and Sicilian vase paintings."

While praising without reserve the learned discrimination which has presided over the selection of the examples of vase paintings reproduced in this work, and the erudition displayed in their elucidation, one cannot help expressing the regret that the volume should not have been brought out in a better style. In its typographic execution it strikes us as very inferior to the fine engravings and the beautifully printed letterpress usual in the earlier publications on the subject of Greek vase painting. The meagre outlines in which the plates are clumsily drawn betray the hand of some unskilled lithographer, who has mechanically transferred to stone the spiritless tracings he had taken from the original pieces, and not that of an artist capable of rendering the purity and elegance of the designs of which it was intended to give a satisfactory reproduction. Plates and text are printed on a flimsy and cheap paper which could only be excused in the publications of the lowest order.

BENNDORF und GONZE (A.).—Vorlegeblätter für archäologische Uebungen. Part 1-8. *Wien*, 1869-75. Series A. E. (by Benn-

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dorf alone). *Wien*, 1878. New series (by Benndorf and others). *Wien*, 1888-91. Fol.

"Materials for the practical study of archæology."

A very fine serial publication in which classical ceramics occupy a large space.

BENOIST (C.).—Ville de Limoges. Analyse des actes et déliberations de l'administration municipale, de mai, 1790, à decembre, 1878. *Limoges*, 1889-1902. 8°.

"Town of Limoges. Analysis of the Acts and resolutions of the municipal administration."

Contains much information on the regulations of the trade and the development of technical instruction.

BERGERAT (E.).—Les chefs d'oeuvres d'art à l'Exposition universelle, 1878. *Paris*, Baschet, 1878. 2 vols., fol.; with 40 photogr. pl. and numerous illustrations. Publ., 50 fcs.

"Masterpieces of art at the International Exhibition of 1878."

A splendid publication, in which a few of the chief ceramic establishments of France and England have a separate notice, written by various specialists and illustrated with reproductions of the most remarkable exhibits.

BERGERET (E.).—Briques et Pavages émaillés. L'atélier d'Argilly sous les Ducs de Bourgogne. *Beaune*, Batault, 1900. 8°, pp. 54; with 63 col. pl. 8 fcs.

"Tiles and glazed pavements. The tile works of Argilly under the Dukes of Burgundy."

It is attempted to establish that the numerous and interesting tile pavements found in that part of Burgundy have all been made at Argilly.

BERGSTEEN (K. G.).—Prakt. Anleitung zum Anfertigen der Drainröhren ohne kostbare Apparate. *Berlin*, 1858. 8°.

"Practical instruction upon the manufacture of drain pipes without employing costly apparatus."

BERIO (F. M.).—Lettera del Marchese F. M. Berio in delucidazione di un vaso etrusco, diretta a S. Ex. G. Capece Latro, Archivescovo di Tarante, etc. *Napoli*, 1808. Sm. 4°, pp. 87; with an appendix. 2 fcs.

"A letter . . . in elucidation of an Etruscan vase."

BERLING (K.).—Die Fayence und Steingutfabrik Ubertusburg. Ein Beitrag zur Geschichte der sächsischen Keramik. *Dresden*, 1891. 8°, pp. 30; with 4 phototyp. pl. 5 m.

"The faïence and stoneware manufactory of Ubertusburg. A contribution towards the history of ceramics in Saxony."

A factory was established at Ubertusburg, in 1770, as a branch of the Meissen royal porcelain works, for the manufacture of faïence and stoneware. Until 1776 it remained in the experimental state. In that year Marcolini, the celebrated director of Meissen, took the management into his own hands. Imitations of Wedgwood ware—English "steingut," as it was then called—were manufactured with some success. The ware was stamped with the name of Wedgwood, a practice also followed in many other German factories, hence the identification of Ubertusburg specimens made at that period offers some difficulty. Later, the mark was altered into the full name of Ubertusburg or its initial.

From 1814 up to 1835 the establishment was conducted under the title of Royal Manufactory. After that it fell into private hands and was closed in 1850.

—— Dresden. Königl. Kunstgewerbe Museum. Führer. Abth. III. Keramik. *Dresden*, 1895. 8°, pp. 108; with 11 text illustr.

"Dresden. Handbook to the Royal Museum of Industrial Art. Guide to Section III.—Ceramics."

Short historical notices of the various groups of ceramic ware exhibited in the museum. This museum has been lately formed as an addition to the Royal collection of Oriental and Dresden porcelain.

—— Das meissener Porzellan und seine Geschichte. *Berlin*, 1900. 4°; with 30 pl. (15 coloured) and 219 text illustr. Publ., £8.

"The Meissen porcelain and the history of its manufacture."

It was necessary that the mass of information already obtained on the origin and develop-

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ment of the Meissen manufactory should be gathered and classified, and that a reliable history of its glorious days should be written in a definite form. Herr K. Berling, keeper of the Royal collection at Dresden, has accomplished the task in such a complete and successful manner that his handsome volume will long stand as the text-book on the subject. Its value for the study of the Meissen productions is greatly increased by the numerous plates and illustrations, in which the particular styles corresponding to the successive periods of manufacture are clearly represented.

BERLUC-PERUSSIS. — Les anciennes faïenceries de la Haute-Provence. *Digne*, 1885. 12°, pp. 15. 3 fcs.

"The ancient faïence works of Upper Provence."

A valuable supplement to the works already published upon Moustiers factories and their ramifications. Mane and Cérést, two potworks of the same district, are mentioned here for the first time. The marbled earthenware, the staple article of manufacture of the Moulins of Apt, is given special attention, and the finest specimens of the ware, still in the possession of the family, are fully described.

BERNAL (R.). — Catalogue of the celebrated collection of works of art, from the Byzantine period to that of Louis XVI., of Ralf Bernal, Esq., to be sold in London by Christie & Manson, March, 1855. 4°; with 34 pl. 10s.

The catalogue comprises 4294 Nos., including many rare and beautiful specimens of pottery and porcelain from all the chief manufactories. The sale lasted 32 days and produced £45,400.

BERNDT (F.).—Die Gefässe unseres Hauses. Drei Vorträge über Keramic. *Aachen*, Jacobi, 1880. 8°, pp. 85; with 1 pl. of vases. 2 m.

"The pottery of our houses. Three papers on ceramic art."

Three lectures read before the members of the Museum Society of Aix-la-Chapelle—1st. The making of vases of clay. 2nd. The constituent parts of a vase and their decoration. 3rd. Classical vases and modern ceramics. Printed at the expense of the Society.

BERTHET (Elie). — Maître Bernard, roman historique. *Paris*, Dentu, 1875. 12°.

A sensational novel, of which an imaginary Palissy is made the hero.

BERTOLOTTI (A.).—Figuli, Fonditori e Sculptori in relazione con la corte di Mantova nei secoli XV., XVI., XVII. Notizie e documenti raccolti negli archivi Mantovani. *Milano*, 1890. 8°, pp. 115. 5 fcs.

"Potters, bronze founders, and sculptors, in their connection with the Court of the Dukes of Mantua, during the fifteenth, sixteenth, and seventeenth centuries. Notices and documents collected in the archives of Mantua."

A large collection of interesting documents, hitherto unpublished, of great importance for the history of ceramic art, not only in Mantua, but also in the other centres of Italian manufacture. In the correspondence between the officers of the court and the majolists of Pesaro, Venice, Urbino, Faenza, etc., which has been discovered by the author, we find definite evidence of the high estimation in which the potters and their work were held by the princes and the noblemen of Italy. These letters include communications addressed to some masters of the art, in which all the advantages that would accrue to one who might be willing to come and establish the industry in the town, are fully enumerated; others relate to sets of vases and dishes, ordered by the Duke and by members of his family for the adornment of their palaces. Among the names of majolica painters, celebrated at that period, we find a few which appear in print for the first time and whose work is totally unknown to us.

BERTRAND (R. de). — Les carrelages mureaux en faïence et les tapisseries des Gobelins à Dunkerque. *Dunkerque*, Hubert, 1861. 8°, pp. 13.

"The faïence wall tiles and the Gobelins tapestries at Dunkerque."

Description of the important tile panels, painted in blue with scenes of the siege of Dunkerque, now in the town museum.

BERVILLE (L.).—Notice sur le vernis Martin; suivie d'indications pour la peinture sur terre fine céramique. *Paris*, s.d. 8°.

"Notice of the Martin lacquer; with instructions for painting on fine pottery."

BEULÉ.—Causeries sur l'art. *Paris*, Didier, 1867. 12°, pp. 390.

"Small talk on art."

Contains a chapter on "Chinese and Greek Vases." Mr. Beulé, then permanent secretary to the French Academy, was too highly pene-

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trated with the love of classical art to reconcile the dignity of the Greek ceramics with the fancies of Oriental porcelain. "The Chinese designers," he says, "never had any conception of plastic beauty. Their vases evince, in their wanton forms, a thorough disregard for harmony of proportion and elegance of outline. Devoid of the fundamental qualities which make a Greek vessel a pure work of art, their porcelain and their bronzes, however precious they may be in material and workmanship, do not rise above the level of ordinary industrial productions." The article had originally appeared in the *Revue des deux Mondes*.

BIANCOLI (Conte Alessandro). — L'arte della majolica; poemetto del C^te^. A. Biancoli, Bagnacavallese; con la vita dell'autore ed illustrazioni del canonico teologo Luigi Balduzzi. *Ravenna*, Calderini, 1875. 8°, pp. xxviii-187. 3 fcs.

"The art of Majolica; a short poem by C^te^. A. B. of Bagnacavallo; with a life of the author and annotations by Canon L. Balduzzi."

Whether or not Biancoli was a poet born, it is not for us to decide; but writing poetry seems to have been his constant occupation, and the list of his poetical productions which consist chiefly of translations from the Latin is a very heavy one. During his residence in the small town of Faenza he kept friendly intercourse with Count Ferniani, under whose direction the last of the majolica factories, once the glory of the place, was dragging its precarious existence. It is to their joint exertions that is due the lucubration of this poem. Ferniani, experienced in the practice of the art, supplied the argument; Biancoli undertook to put his notes into rhymes, and expanded the subject into four cantos. The first treats of the clays and materials employed in the manufacture of pottery, and of the various ways of fashioning the ware. In the second, the firing and enamelling processes are described. Instructions for painting on majolica occupy the third. The last canto opens with a laudatory epistle to King Ferdinand IV., then reference is made to the trade that the Faenza manufacturers were still conducting with foreign countries; finally an account is given of the State visit of Queen Amelia of Saxony, and of the splendid display of majolica vessels made in the civic banquet which took place on that occasion.

The poem was completed in 1768. Biancoli was fond of letting his MSS. circulate among his literary friends, but being opposed to their publication during his life time, he would never consent to have them put into print. It was more than one hundred years after his death that a member of the family, a great admirer of his verses, and particularly of the work *L'arte della Majolica*, resolved to give it to the public. The devoted admiration for the poetical merit of the treatise entertained by the publisher may not be shared by all readers, but the amount of historical and technical information it contains amply warranted the tardy publication which has saved it from oblivion.

BIARDOT (Prosper E.).—Explication du symbolisme des terres cuites grecques de destination funéraire. *Paris*, Humbert, 1864. 8°, pp. 69. 3 fcs.

"Interpretation of the symbolical meaning of the Greek terra-cottas associated with funereal rites."

The pseudonym of P. Biardot covers the personality of Miss Hamilton Gray, to whom we owe the work published in London in 1840, under the title of: *Tour to the Sepulchres of Etruria*. This essay was the forerunner of the big work described hereafter.

—— Les terres cuites grecques funèbres dans leur rapport avec les mystères de Bacchus. *Paris*, F. Didot, 1872. 8°, pp. 551; with atlas fol. of 50 pl. (some col.). Publ., 120 fcs.

"Greek funereal terra-cottas, and their connection with the Bacchanalian mysteries."

It took the author of this egregious work more than thirty years to weave the intricate web of a system of antiquarian study, in which the hyperbolical methods, once in honour in the exegetic school, are again brought into use. One might have thought that the day has now gone by when such metaphysical delusions could be seriously entertained and discussed. The whole theory developed in the book rests upon the fundamental principle of hieratic astronomy that "all cosmical forces are represented in antique philosophy by the planets and the sidereal powers, materialised into divinities with human form." Accepting these premises, we must believe that the Greek terra-cottas deposited in the tombs of the dead were tutelary images representing the celestial rulers of the universe. We need scarcely say that such a dogma is too great a departure from what the rationalist student of modern time is willing to concede.

Let us give, as an example of the method of elucidation adopted by P. Biardot, a few quotations culled from the pages referring to one of the large terra-cotta vases found in the burial chambers of Canosa, important pieces of which the writer had secured possession.

These vases, accurately reproduced on the plates, belong to the group of polychromatic vessels remarkable for the extraordinary profusion of figures, animals, and ornamentation in full relief, affixed to the form. This style is peculiar to the Apulean potter. Any unbiased archæologist would consider the over-crowded decoration and the bright colours with which it is painted, simply as a telling representation of an epoch of decadence in which a showy display of superfluous detail had replaced the unity of conception and purity of design so

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conspicuous in earlier works. The owner of the vases, having cogitated at full leisure upon their latent signification, has much to say on their subject. What follows is but a short abridgment of the recondite allegories which the ecstatic contemplation of ornamental devices, meaningless to the uninitiated, can reveal to a true Exegete.

The quadriga of horses in full relief issuing from the shoulder of one of the vases represents the sun, while the moon is personified by the woman's head placed underneath. The inclination of the head towards the left indicates the moon's course. The five rosettes painted on the sides, and distinguished by red and blue colours, are the five planets. The dolphin, introduced in the inferior part of the composition, is waiting to carry the souls of the departed into the celestial regions. The hippocamp, seen on the other side, is Psyche represented under that form. Upon the base of the vessel, painted in pink colour emblematic of death, the infernal seas are represented by horizontal bands of waved lines.

Leaving aside the interminable series of disquisitions suggested by the ornamentation of the vase, we come to the still more extraordinary revelations embodied in the various parts of its structure and the disclosure of their occult signification.

The top of the vessel is provided with five irregular necks, or apertures, the central one symbolises the sun, those on the left the milkyway and the zodiac, those on the right the solstices of summer and winter. The bottom is left open, which uncommon want of completeness in the form is to be regarded as a forcible allusion to the migration of the soul which, according to the religious belief of the Greeks, leaves the body after death to repair to the moon and appear before its judge, etc.

Each of the terra-cottas examined and described by Prosper Biardot has been submitted to the same analytic treatment, but it is to be questioned what benefit the archæological student can possibly gain from the perusal of such delusive speculations.

BILBAUT (Th.).—Céramiques et faïences anciennes. Vente a Douai, 1876. *Douai*, Impr. Duthilleuil, 1876. 8°; with 5 lith. pl. 5 fcs.

"Catalogue of sale of the Bilbaut collection."

The collection, which comprised 530 Nos., included several large earthenware stoves of German and Dutch manufacture, some French faïence, and numerous specimens of porcelain from the northern factories of Douai, Lille, Tournay, and Valenciennes. Demmin's peculiar vocabulary has been adopted for the description of the specimens, and a local artist has reproduced the best ones on lithographic plates of very amateurish treatment.

—— L'art céramique au coin du feu. Première série. I. Le bibelot de Marie Desbryans. Poteries d'Oiron et Rustiques Figulines de Bernard Palissy. II. Le Christ en croix de Monsieur le conseiller Fortuyet. Rouen bleu et Rouen polychromes. *Paris*, 1892. 18°, pp. 376. 3 fcs.

"Ceramic art by the fireside, etc."

This novel is intended to impart to the man of the world, in a disguised and entertaining manner, a smattering of ceramic knowledge that he might be reluctant to acquire in the ordinary way. It is framed on the plan of the ingenious toys in which children are expected to find instruction combined with amusement. With such a childish purpose, nothing better than a childish production could be expected

—— La céramique des Colonies françaises. Age de terre. Age de pierre. Poteries de la Guyane et des Antilles françaises. *Paris*, Société d'éditions scientifiques, 1893. 8°, pp. 160. 3 fcs.

"Ceramics of the French Colonies. Age of clay. Age of stone. Pottery of Guyana."

In the historical exhibition of America, held at Madrid in 1892, could be seen a dozen or so of ancient earthen vessels of various origin. It was with reference to these specimens that this essay was elaborately concocted from notes and documents previously accumulated apparently without any definite purpose. It contains much about the Deluge, the prehistoric races, the ceramic art in general and the Greek vases in particular, but little or nothing about its avowed subject—viz., the potteries of the French colonies. We are asked to share the perplexity of the writer who, in the face of these simple globular or ovoid pots, originating from various parts of the world, is at a loss to account for the extraordinary likeness they bear to one another. Forgetting the axiom he has formulated at the opening of his disquisition that: "In all primitive races the march of civilisation proceeds always on the same lines," and that the earliest attempts at vase making were bound to exhibit the rudimentary notions of the sphere and the egg, he devotes a vast amount of geographical and historical research to the object of showing how it came to pass that these notions penetrated from one country into another. He concludes by advocating the expediency of recognising an age of clay. We thought that the names of stone, bronze, and iron ages had been fixed upon to designate the successive periods in which man—"a tool using animal"—had substituted a superior material to the one he had so far employed for making his weapons and tools, and transformed, thereby, his social conditions. Were we to accept the term, "age of clay," as applied to an ill-defined period of the past, we might next be asked to call the present epoch by the no less appropriate term, the age of porcelain.

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BINDI (Vincenzo).—Le majoliche di Castelli ed i pittori che le illustrarono. Brevi notizie storiche ed artistiche. *Napoli*, Cioffi, 1883. 4°, pp. 62. 6 fcs.

"The Castelli majolica and the artists who have decorated it. Short historical and artistic notices."

A complement to the works of Bonghi, Cherubini, Rosa, etc., who have treated the same subject. It contains a few documents not given in the previous monographs.

BING et GRONDAHL. — Catalogue déscriptif des figures et bas-reliefs d'après Thorvaldsen, éxécutés en biscuit dans la fabrique de MM. Bing et Grondahl, à Copenhague. *Copenhagen*, s.d. 8°; with 8 lith. pl. (In Danish and French.)

"Descriptive catalogue of the figures and bas-reliefs, after Thorwaldsen, executed in biscuit in the manufactory of Messrs. B. & G., of Copenhagen."

BINNS (Ch. F.).—The manual of practical potting. Second edition, revised and enlarged, specially compiled by experts, and edited by Charles F. Binns. *London*, Offices of the *Pottery Gazette*, 1897. 8°, pp. 204. 15s. 3rd ed., 17s. 6d.

Recipes obtained from various sources occupy the largest part of this handbook. To these are added the trade calculations and some of the practical methods followed by English potters in the manufacture of china and earthenware. Mr. Ch. Binns has been, for a time, associated with his father in the management of the Worcester porcelain works.

—— Ceramic technology, being some aspects of technical science as applied to pottery manufacture. *London*, Offices of the *Pottery Gazette*, 1897. 8°, pp. 102. 12s.

A small treatise intended to bring theory within the grasp of the manufacturer imperfectly acquainted with chemistry.

—— The story of the Potter, being a popular account of the rise and progress of the principal manufactures of pottery and porcelain in all parts of the world, with some description of modern practical working. *London*, G. Newnes, 1898. 16°, pp. 248; with 57 zinco-block illustr. 1s.

Full of well selected and condensed information. This small volume may do more than many expensive publications to spread the knowledge of ceramic history. Its modest price places it within everybody's reach, and its intrinsic value renders it equal, if not superior, to the best popular handbooks on the subject.

BINNS (Richard William). — A guide through the Worcester Royal Porcelain Works, with a description of the various processes and manipulations used in the manufacture of porcelain. *Worcester*, printed by F. Gosling, 1853. 8°, pp. 35; with 10 lith. pl. of views of the works, and a folding pl., printed from the old coppers engraved by Robert Hancock and others.

With this handbook, now become scarce, Mr. R. W. Binns opened the series of publications he has devoted to the history of the Worcester Porcelain Works. In the previous year, 1852, he had entered into partnership with Mr. Kerr, and taken the lead in the artistic management of a firm which flourished for nearly fifty years under his able direction.

—— Shakespere's Midsummer Night's Dream. With illustrations, as designed and modelled by W. Boyton Kirk, Esq., A.R.H.A., for a dessert service manufactured by Messrs. Kerr, Binns & Co. (late Chamberlain & Co.), Royal Porcelain Works, Worcester, Dublin, Philadelphia, and New York, for the Dublin Great Exhibition of 1853. Lithographed by Day & Son. *Dublin*, J. M'Glashan, 1853. Roy. 8°, pp. 35; with 13 lith. pl., drawn by J. A. Winter.

Although issued under the joint names of the members of the firm, this volume was actually prepared at the suggestion and under the direction of Mr. Binns. He himself made the general arrangement, and designed the

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forms and decorations of this dessert service, remarkable on many accounts. Made for the Dublin exhibition, it claimed to have been manufactured from materials chiefly found in Ireland; an Irish sculptor of great talent had been entrusted with the execution of the models. The lithographic plates, reproducing the groups and figures which entered into the composition, do not give enough credit to the work of Boyton Kirk, as one may judge from the few examples preserved in the Worcester Museum.

Porcelains, like books, obey their destiny. The service, having been sold after the exhibition, was soon lost sight of. All traces of it were gone when, many years afterwards, Mr. Binns chanced to come across a few of the pieces, badly damaged, but probably the only remnant of what had been one of the most creditable and costly productions of the Royal Porcelain Works. They were immediately acquired and deposited in the museum, where they stand as an excellent illustration of the revival of ceramic art in England.

—— The origin and early history of the manufacture of porcelain at Worcester. A memoir read at the annual meeting of the Archæological Institute, held at Worcester, July, 1862. *Worcester*, Deyton, 1862. 8°, pp. 12; with woodcuts and marks.

The Battersea works are justly credited with the introduction of transfer printing applied to the decoration of enamel on copper. Mr. Binns demonstrated in this paper that the process was soon after imported into Worcester by the engraver Robert Hancock. There is little doubt that printing on china was in full practice at Worcester before Sadler & Green, of Liverpool, claimed to be the inventors of its application to pottery and applied for a patent, which was not granted to them.

—— A century of potting in the City of Worcester, being the history of the Royal Porcelain Works from 1751 to 1851; to which is added a short account of the Celtic, Roman, and Mediæval pottery of Worcestershire. *London*, Quaritch, 1865. 8°, pp. 228; woodcuts. 10s.

This volume became the basis of the definitive history of the Worcester manufactory, published thirteen years later.

—— A century of potting in the City of Worcester, etc. (title as above). *London*, Quaritch, 1878. Roy. 8°, pp. 376; with 22 pl. and 87 text illustr. £2, 2s. A few copies were printed on large paper, with photographs added. £7.

When R. W. Binns decided to write a monograph of the Royal Porcelain Works the loss of all account books and business papers left by the old firm, and destroyed in 1848, greatly increased the difficulties of his task. The first edition was, on that account, insufficiently supported by documentary evidence. For years afterwards the author went on gathering an abundant harvest of supplementary materials. References to the Worcester porcelain of the early period were ferreted out of contemporary books and periodicals. Some of the original acts and deeds signed by members of the first company, and other important evidence, were accidentally discovered. Finally, a fruitful examination of authenticated specimens, of which Binns had seen an untold number pass through his hand, rendered it imperative that the small volume should be revised and enlarged to the proportions of a compact history. *A Century of Potting in the City of Worcester* will remain the standard book on the subject. Numerous illustrations reproduce the best types of Worcester porcelain at the various periods of manufacture. Proofs from the original copper plates, still preserved at the factory, form an interesting and useful complement.

—— The poetry of pottery. Homer's Hymn from Cowper. Longfellow's poem from Harper's Magazine; with pottery illustrations by R. W. Binns, F.S.A. Published as descriptive of a pair of vases manufactured at the Royal Porcelain Works for the Paris Exhibition, 1878. Sm. 4°, pp. 37; with 4 photos. Privately printed.

The vases, illustrating painting and sculpture, and the various operations of the potter's art, were modelled by J. Hadley.

—— Catalogue of a collection of Worcester porcelain in the Museum of the Royal Porcelain Works. *Worcester*, Baylis, 1882. 8°, pp. 183; with illustr. 10s.

The museum, entirely composed of specimens of Worcester porcelain, contains also some of the old moulds and models, and other relics of the early manufacture. Its formation was chiefly due to the untiring care of R. W. Binns. It comprises 1900 Nos., and the catalogue, of great importance for the study of the ware, is illustrated with reproductions grouped together chronologically.

—— A guide through the Worcester Royal Porcelain Works.

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Worcester, 1882. 8°, pp. 48; with illustr.

A guide-book presented to the visitors to the factory.

BINNS (Richard William).—The partnership deeds of the Original Porcelain Company, founded by Dr. Wall, Worcester, 1751. *Worcester*, 1883. 8°, pp. 16; with facsimile of signatures. Privately printed.

These deeds, now preserved at the factory, came to hand a few years after Mr. Binns had published his great work.

—— A guide through the Royal Porcelain Works. *Worcester*, 1893. Obl. 12°, pp. 48; illustrated with views of the modern workshops. Published on the occasion of the Chicago Exhibition.

—— The Worcester Royal Porcelain Co. *Worcester*, 1893. Obl. 12°, pp. 48; with phototype illustr. Privately printed.

In addition to numerous examples of Worcester porcelain, this handsome booklet contains views of the royal castles for which dinner services have been executed at the works.

—— Worcester china. A record of the work of forty-five years, 1852-1897. *London*, Quaritch, 1897. 8°, pp. 140; with 35 half-tone pl. £1. A few copies have been printed on large paper with extra plates.

Not long after the publication of this volume R. W. Binns peacefully ended his nobly and usefully employed existence, admired and respected by all. The enormous quantity of porcelain of all kinds that was produced under his direction bears the impress of his personal taste. Indeed, were it not that "Worcester" is a commanding name, by the side of which all others are bound to fall into the shade, "Binns' ware" would have taken a place alongside Wedgwood ware or Minton's ware. So exclusively had his whole career been linked with the existence and welfare of his beloved manufactory that, having recorded the succession of improvements and described the finest works made during the time of his management, the writer has thought it unnecessary to give us any particulars about his own life, or to insert any remarks about the conditions and prospects of the modern ceramic art. The biographical notice, which we regret not to find in this volume, should be written while the memory of the man and his work is still fresh in the minds of those who have known him.

BINNS (W. M.).—The first century of English porcelain. *London*, Hurst & Blackett, 1906. 4°, pp. xvi-251; with 77 pl. (45 col.). Publ., £2, 2s.

Unassuming in its scope, but full of reliable information clearly presented, this volume will be appreciated by the lover of old English china as a preliminary study of the subject.

BIONDI (R.).—Collection des dessins des differentes formes des vases italo-grecs, communément appelés étrusques, jusqu'ici connus, tirés d'après les originaux par Mr. R. Gargiulo. *Naples*, 1822. 4°. Text in French and Italian.

"A collection of drawings of all the shapes of the Italo-Greek vase, commonly called Etruscan, known up to this time; drawn from the originals by R. Gargiulo."

BIRCH (S.) and NEWTON (C. F.).—A catalogue of the Greek and Etruscan vases in the British Museum. *London*, 1851-70. 2 vols., 8°, pp. 372 and 334; with 9 pl. of forms in outline. 12s.

The gallery of Greek vases in the British Museum rivals, if it does not surpass, the finest collections ever formed in Europe; the Louvre Museum is only superior to it in number of specimens. For more than a century it has been enriched by numerous and important bequests, and no private collection has been thrown on the market from which the trustees of the British Museum did not acquire the most select portion. At the present day, one may say that the successive epochs and chief styles of vase painting could nowhere else be studied with so much fruit, and seen illustrated by so many examples of incomparable beauty.

Birch and Newton's catalogue comprises less than 2,000 Nos. The additional volume by which it was to be completed has never been published.

BIRCH (S.).—History of ancient pottery. Egyptian, Asiatic, Greek, Roman, and Etruscan. *London*, Murray, 1858. 2 vols., 8°; with col. pl. and text illustr. Publ., £2, 2s.

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—— 2d ed. *London*, Murray, 1873. 8°, pp. xv-644; with 13 col. pl. and 209 illustr. 18s.

The want of a text-book which should bring together the history of the ancient pottery of all nations, from the earliest ages, had often been expressed. Dr. S. Birch was the first to attempt the realisation of such a scheme, and he brought it to completion with absolute success. It would be nothing short of presumption on our part to praise a work the immense value of which is acknowledged by all students of archæology. All we can say is that, according to the opinion of the masters of the science, Birch's general history of ancient pottery has remained, up to this day, an unassailable authority on most of the subjects that are treated in it. It condenses the substance of many volumes of difficult access and often of still more difficult interpretation; all materials have been selected with judicious discrimination and classified with clearness and accuracy. In short, notwithstanding the advance accomplished in antiquarian knowledge since its publication, it is still the best cyclopædia of ancient ceramic art to which we may refer, in full confidence, for general information.

The following papers by S. Birch appeared in *Archæologia*:—

—— Explanation of the myth upon a fictile vase found at Canino, now in the British Museum. 1841. 4°.

—— Observations on a fictile vase representing the contest of Hercules and Juno. 1844. 4°.

—— Observations on a vase found at Sandy, Bedfordshire. 1844. 4°.

—— Note on a vase with Pelops Plexippus in the B. M. 1846. 4°.

—— Description of a fictile vase from Vulci, supposed to commemorate the fate of the family of Agamemnon. 1847. 4°.

—— On a vase representing an adventure of Perseus. 1855. 4°.

BIRDWOOD (G. C. M.).—The industrial arts of India. *London*, 1880. 8°, 2d ed. One of the handbooks of the South Kensington Museum.

Pottery: pp. 300-324; with 12 illustr.

BIRINGUCCIO (Vanoccio).—De la pirotechnia. Libri. X. dove ampiamente si tratta non solo di ogni sorte e diversita di Miniere, ma anchora quanto si ricerca intorno à la prattica di quelle cose, di quel che si appartiene a l'arte de la fusione over gitto de metalli, come d'ogni altra cosa simile à questa. Composti per il S. Vanoccio Biringuccio, Sennese. Con privilegio Apostolico & de la Cesarea Maesta & del Illustriss. Senato Veneto. Stampata in Venetia per Venturino Rossinello. Ad instantia di Curtio Navo & Fratelli, MCCCCCXL. 4°, pp. xiv-168; woodcuts.

—— 2nd ed. *In Vinegia*, per Giovan Padoano, ad instantia di Curtio Navo, MCCCCCL. 4°, pp. xv-334; woodcuts.

"Pyrotechny. In ten books, dealing very fully with minerals of every kind and variety, as well as with all that pertains to the art of smelting and casting metals, and of many kindred subjects."

"Capit. XIIII.—Discorso sopra a l'arte figulina, con alcuni suoi secreti, pp. 145."

Three pages have been thought sufficient to unfold the secrets of the potter's art. Short as they are, the descriptions of the various processes applied to the making of common pottery and majolica are quite practical. The most important formulæ in connection with the manufacture of the times, that is the compositions of the flux called "mazacotto," and of the stanniferous enamel are perfectly correct. Less mystery was certainly made at that moment about the secrets of the trade, which we also find disclosed in the MS. of Piccolpassi written in 1548, than at a later period, when the so-called recipes given by technical writers are generally extravagant and untrustworthy.

BIRKET-SMITH (S.). — Die malede Vaser i Antikkabinettet i Kjöbenhavn. *Copenhagen*, 1862.

"The painted vases in the Museum of Antiquities in Copenhagen."

BISCARI (T. P. C.).—De vasi murrini. Ragionamente d'Ignazio Paterno Castello, Principe di Biscari & Academico della Crusca. *Catania*,

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1781. Sm. 4°, pp. 39; with 2 pl. 3s.

"A disquisition on the murrhine vases."

Written in support of the theory that the murrhine vases were cut out of agate, onyx, opal, rock-crystal, or other precious stones. The two examples engraved to illustrate this view are not calculated to strengthen the argument. One reproduces a marble vase, 18 inches in height, discovered at Catania; the other an opal cup, with a gold mount, which bears all the characteristics of Renaissance work. Both were in the possession of the author.

BISCARI (T. P. C.). — Ragionamento sopra gli antichi ornamenti e trastulli de'bambini. *Firenze*, 1781. 4°, pl.

"Essay upon the children's trinkets and toys in antiquity."

The plates reproduce the terra-cotta ornaments and toys discovered in the children graves of Etruria, Rome, and Sicily.

BISCARRA (C. F.).—Dell'arte ceramica e di Giuseppe Devers. *Torino*, 1871. 8°, pp. 12; with portr. and illustr.

"Ceramic art and G. Devers."

Many a curious page might have been written forty or fifty years ago, upon those singular characters, the "arcanists" of faïence-making, whom the fad of the moment and a good humoured curiosity had called into existence. The tale has not been told, unfortunately; the genus is now extinct, and the writings of Monestrol, the "Potter of Rungis," are about the only remaining records of their grotesque eccentricity.

G. Devers, who had just arrived from Italy with the reputation of being in possession of the secrets of the old majolica painters, had no difficulty in taking advantage of a momentary infatuation for all that related to the revival of ceramic art. By no means a talented artist, and with a very limited knowledge of practical manufacture, he succeeded, nevertheless, in keeping in suspense for a long while the interest raised by his first experiments. He received great encouragement from private amateurs, and obtained from the French Government commissions for ornamental majolica intended for the decoration of public buildings. A few years passed away, and the long-deferred expectations ended at last in smoke. Of his experimental productions, hardly an example could now be seen; and one cannot repress a smile at the unprofessional appearance of their very imperfect execution.

The Italian notice written on the achievements of Devers differs, naturally, from what we have just said. On returning to his native conntry, he found that the report of his Parisian successes had preceded him, and on the strength of the fame he had acquired abroad, Devers was covered with honours. He gave up the practice of the potter's art, and ended his days in the comfortable position of a professor at the Academy of Turin.

BISCHOF (Carl). — Die feuerfesten Thone, deren Vorkommen, Zusammensetzung, Untersuchung, Behandlung und Anwendung. Mit Berücksichtigung der feuerfesten Materialen überhaupt. 2d ed. *Leipzig*, 1896. 8°; with 90 illustr. and 2 pl. 10 m.

"The refractory clays; their occurrence, classification, trial, treatment, and application. With general considerations upon the fire-resisting materials."

—— Gesammelte Analysen der in der Thonindustrie benutzen Materialien, und der daraus hergestellten Fabrikate. *Leipzig*, Quant und Händel, 1901. Sq. 8°, pp. vi-165. 10 m.

"General analysis of the materials employed in the ceramic industry, and of the products manufactured from them."

BISSING (W. v.).—Catalogue général des antiquités égyptiennes du Musée du Caire. Vol. vi.—Fayence Gefässe. *Vienne*, 1902. 4°, pp. xxi-114; with 1 pl. and half-tone illustr. £1, 2s.

"Catalogue of the Egyptian antiquities in the Cairo Museum. Faïence vessels."

Under the common heading of Faïence are ranged glazed vessels of all kinds, steatite, porcelain, or glazed earthenware. The collection contains few pieces of a high order.

BIZEMONT (A. de).—Faïence d'Orleans. *Paris*, 1869. 4°, pp. 4. Extr.

"The faïences of Orleans; information extracted from the works of Messrs. Jacquemart, Demmin, and Grellou."

BLACAS (de).—Mémoire sur une découverte de vases funéraires près d'Albano. *Paris*, s.d. 8°, pp. 21; with 5 pl. 2 fcs.

"Memoir upon the discovery of funereal vases near Albano."

BLACKER (J. F.).—The A B C of col-

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lecting old English china. Giving a short history of the English factories, and showing how to apply tests for unmarked china before 1800. *London*, published by the London Opinion Curio Club, 1908. 8°, pp. 142; with pen and ink illustr. 1s.

A well digested and reliable summary of the history of porcelain manufacture in England, derived from the best sources.

BLAKE (William P.).—Ceramic art: a report on pottery, porcelain, tiles, terra-cotta, and brick, with a table of marks and monograms; a notice of the distribution of materials for pottery, chronicle of events, etc. *New York*, Van Nostrand, 1875. 8°, pp. 146; vign. 3s.

A report of the United States Commissioner at the Vienna International Exhibition, 1873. The work was entrusted to a competent writer and is commendable throughout; the section of ceramic products applied to building is especially well done.

BLANC (Ch.).—Institut de France. Du décor des vases, fragment d'un ouvrage sur les arts decoratifs. *Paris*, F. Didot, 1873, 4°, pp. 23. 4 fcs.

"On the decoration of vases; an extract from a work on the decorative arts."

This paper was distributed to the Committee of Improvements of the National Manufactory of Sèvres, of which Ch. Blanc, a celebrated art critic, was a member. It is directed against the reproduction of oil paintings and, in general, of all realistic objects upon porcelain vases. The writer advocates the use of brilliant and intense colours and the effects to be obtained by their happy combinations, while he deplores the modern tendencies of obtaining a subdued harmony by employing none but pale and faded tints.

—— Grammaire des arts decoratifs. *Paris*, 1882. 8°; with 2 col. pl. and text illustr. Publ., £1.

"Grammar of the decorative arts."

Besides the article on "The decoration of vases," the volume contains an essay on "The form of vases," pp. 338-416, which had appeared in the *Gazette des Beaux-Arts*.

—— See **Thiers** (collection).

BLANCHET (Adrien). — Etudes sur les figures en terre-cuite de la Gaule-romaine. *Paris*, 1890. 8°, pp. 159; with 2 fold. pl. (Extr. from the *Mémoires de la Soc. des Antiquaires de France.*)

"Essay on the terra-cotta figures of Roman-Gallia."

A commendable and interesting digest of all that has come to our knowledge respecting the Gallo-Roman terra-cottas. Tudot's great work on the subject has been taken by Mr. Blanchet as the basis of his essay; but far from accepting the theories advanced by that antiquary, he points out their weak side and endeavours to replace shadowy conjectures by more rational views, the outcome of serious and unbiased studies. A list of all the localities where terra-cotta figures of Gallo-Roman origin have been discovered and of the museums in which they are now preserved, gives to the volume a particular value.

—— Supplement. *Paris*, 1901. 8°; with 6 pl.

—— Les ateliers de céramique dans la Gaule-romaine. *Paris*, Impr. Nat., 1899. 8°, pp. 19.

"The ceramic work-places in Roman-Gallia."

As a complement to his former work, Mr. Blanchet enumerates in this paper the names of seventy localities where Roman potter's kilns have been excavated.

—— Essai d'une bibliographie de la Gaule-romaine. *Paris*, 1902. 8°, pp. 32. (In Blanchet, *Melanges d'Archéologie.*)

In addition to the titles of the standard books on the subject, the list mentions the articles that have appeared in the archæological publications.

BLANCHETIERE.—Visite a la manufacture de porcelaine de Bayeux. *Caen*, Le Blanc-Hardel, 1877. 8°, pp. 16.

"A visit to the Bayeux porcelain manufactory."

The kaolin employed in this manufactory is extracted at Pieux, a neighbouring locality; it is of very inferior quality. With it are made chemical utensils and fire-proof porcelain vessels, particularly well adapted for the purpose they are intended to serve

BLARAMBERG (de).- -Notice sur quelques objets d'antiquité, dé-

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couverts en Tauride dans un tumulus, près du site de l'ancienne Panticapée. *Paris*, 1822. 8°, pl. 2 fcs.

"Notice of a few objects of antiquity discovered in Taurida, within a tumulus, near the site of ancient Panticapea."

BLASHFIELD (John Mariot). — On the structure of Greek fictile vases. *London*, 1852. Pp. 10. (Extr. from the *Transactions of the Society of Arts*.)

—— An account of the history and manufacture of ancient and modern terra-cotta, and of its use in architecture as a durable and elegant material for decoration. *London*, 1855. 8°, pp. 32; with 2 illustr.

—— Patent terra-cotta vases, tazze, figures, etc., manufactured by J. M. Blashfield. *London*, 1857. 4°, 15 pl.

—— A catalogue of 500 articles made of patent terra-cotta. *London*, 1857, 8°.

—— A selection of vases, statues, busts, etc., from terra-cottas by J. M. Blashfield. *London*, J. Weale, 1857. 4°, pp. 4; with 105 wood engr. and lithogr. pl. 15s.

—— Catalogue of terra-cotta works of art sold by auction, May, 1858. *London*, 1858. 8°.

—— Examples of terra-cotta, etc. *Stamford*, 1868. Obl. 4°; with 72 lith. pl.

These catalogues were issued by a terra-cotta manufacturer whose works, first established at Millwall, Poplar, were subsequently removed to Stamford. The enterprise was formed into a limited liability company in 1874. It failed one year after. The plant and stock were sold by auction in 1875.

BLASI (S. M. di). — Sopra un vaso greco-siculo figurato del Museo Martiniano. *Palermo*, 1755. Sm. 4°, pp. 20; with 2 pl. (In *Saggi di dissertazioni dell'Accademia palermitana del Buon Gusto*, vol. i.)

"Upon a Greco-Sicilian vase, with figures, in the San Martino Museum."

The Palermitan antiquary exposes his theory that all the painted vases found in Etruria have a Sicilian origin.

—— Breve ragguaglio del Museo del Monastero di San Martino delle Scale. . . . *Palermo*, 1774. 4°.

"A short notice of the Museum of San Martino delle Scale."

The museum contained a large collection of Greek vases.

BLATCHLEY (W. S.).—A preliminary report on the clays and clay-industries of the coal-bearing counties of Indiana. *Indianapolis*, 1895. 8°, pp. 184; with 7 pl. (Twentieth annual report of the Depart. of Geology, Indiana.)

Gives the list of all the manufacturers of bricks and tiles in Indiana, with descriptions of some of the works and of the processes of manufacture.

BLOCH (Leo). — Die zuschauenden Götter in der rothfigurigen Vasengemälden des malerischen Stiles. *München*, 1888. 8°, pp. 72. 2 m.

"The 'on-looking' Deities in the paintings of the red-figured vases of the picturesque style."

In the elaborate and complex subjects painted on the Greek vases of a late period, the scene is often presided over by the figure of a Deity, of a character more or less definite, a mysterious force which inspires and animates the personages engaged in the action. Koerte had thought to recognise in these figures the impersonation of the fateful agency which strikes the victim of celestial resentment and condemns a hero to distraction and madness. Bloch refutes this theory, and describes, from among the paintings in which a supernatural being is represented intervening in the affairs of mortals, the many instances of an easily recognisable tutelary and benevolent Deity. In the subjects he has selected may be seen Pallas-Athene shielding a combatant warrior, Hermes inspiring a poet, Eros protecting the lovers, and other scenes of unmistakable meaning.

BLOMME (A.).—Un carreau vernissé

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trouvé a Termonde. *Anvers*, 1877. 8°.

"A glazed tile found at Termonde."

BLONDEL (Spire).—Grammaire de la Curiosité. L'art intime et le gout en France. *Paris*, Marpon, 1884. 4°, pp. 396; with 25 pl. and 190 illustr. 20 fcs.

"A grammar of curiosity; art in the house and good taste in France."

Ceramics, pp. 161-184.

BLÜMNER (Hugo).—Die gewerbliche Thatigkeit der Völker des klasischen Alterthums. *Leipzig*, Hirzel, 1869. 8°, pp. 153. 4 m

"The conditions of industrial arts among the nations of classical antiquity."

The work deals separately with the chief industrial centres of antique civilisation. A very complete index supplies the means of referring to the places in which information on "Pottery," "Vase Painting," and "Tile Making" may be found in each section.

—— Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern. *Leipzig*, 1899. 2 vols., 4°. 20 m.

"The technology and terminology of the industries and arts of the ancient Greeks and Romans."

In the part relating to ceramics are described all the antique works of art, paintings, basreliefs, medals, cameos, and intaglios on which the making and painting of vases are represented. An article on the same subject published in the *Mittheilungen des Deutschen archeologischen Institutes*, Athens, 1879, has been reprinted in this work.

BLÜMSEIN (Carl).—Delft und seine Fayencen. *Hamburg*, Richter, 1899. 8°, pp. 45.

"The town of Delft and its faïence."

Havard's *Histoire de la fatence de Delft* in an abridged form.

BOCH (Roger von).—Geschichte der Töpferarbeiter von Staffordshire im 19 Jahrhundert. *Stuttgart*, 1899. 8°, pp. 332. 7s.

"History of the operative potter of Staffordshire in the nineteenth century."

A survey of the social conditions of the workpeople and the state of the industry at different periods, the organisation of the trade associations, and the Government regulations in the Staffordshire potteries, based on statistics and official documents. A work of great importance to the economist, and which, in this concrete form, was wanting in the English language before Owen had published his volume on the same subject.

BOCK (O.).—Die Ziegelfabrikation, Handbuch bei Anlage und Betrieb von Ziegeleien. *Weimar*, 1894. 8°, pp. 336; with an atlas 4° of 22 double pl. 10 m.

"The manufacture of tiles; handbook to the establishment and conduct of a tile manufactory."

A revised edition of Newmann's *Ziegelfabrikation* in F. Vogt's *Neuer Schauplatz der Kunste und Handwerke.*

BOCK (W. de).—Poteries vernissées du Caucase et de la Crimée. *Paris*, 1898. 8°, pp. 64; with 31 illustr. (Reprint from *Mémoires de la Soc. des Antiquaires de France.*)

"Glazed pottery from Caucasus and Crimea."

The excavations conducted on the north and east shores of the Black Sea have yielded fragments of dishes and tazzas of a pottery roughly decorated with incised patterns, supposed to have been made in those countries in about the twelfth and fourteenth centuries. Oriental influence is easily recognisible in the designs. They represent figures, animals, and ornamental patterns similar in character to those seen in early Persian work, and on the Armenian and Coptic MSS. of the same period. The originals are preserved in the St. Petersburg Museum.

BOCKH (A.).—De vasorum panathenaicorum generibus. *Berlin*, 1833.

"The Panathenaic vases."

BODE (W.).—Die Künstlerfamilie Della Robbia. *Leipzig*, Seemann, 1878. 4°, pp 26; with 7 illustr. (In Dohme *Kunst und Künstler Italiens.*)

"The Della Robbias, a family of artists."

—— Die italienische Plastik. Handbücher der Kgl. Museum. *Berlin*, 1893. 8°.

"Italian sculpture. Handbook of the Royal Museum of Berlin."

—— Ueber Luca Della Robbia.

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Sitzungsbericht von der Berliner Kunstgeschichtlichen Gesellschaft. *Berlin*, 1896. 4°.

"Notice of Luca Della Robbia. A report read at the meeting of the Society of the History of Art at Berlin."

BODE (W.).—Altflorentiner Majoliken. Ausstellung von Kunstwerken des Mittelalters und der Renaissance. *Berlin*, 1899. 8°.

"Catalogue of an exhibition of works of art of the Middle Ages and the Renaissance. Ancient Florentine majolica"

—— Luca Della Robbia. *Berlin*, 1900. 4°, pp. 33; with 2 pl. and 4 illustr. (Reprint from *Jahrbuch der Königl. Preussis. Kunstsammlungen.*)

BOEHLAU (J.). — Böotischen Vasen. *Berlin*, 1888. 4°, pp. 31; with 1 col. pl. and 36 text illustr. (Reprint from the *Jahrbuch.*)

"Boeotian vases."

—— Vasenscherben aus Kyme in Aeolis. *Roma*, 1888. 8°, pp. 21; with 2 pl. and 8 illustr. (Extr. from the *Bull. der Imp. Inst.*)

"Fragments of vases from Kyme in Aeolia."

—— Zur Ornamentik der Villanova Period. *Cassel*, 1895. 4°, pp. 19; with 16 illustr. (In *Festschrift der anthropologischen Gesellschaft.*)

"On the style of ornamentation of the Villanova period."

The prehistoric vases found at Villanova differ so much in the style of their ornamentation from early Greek or Etruscan pottery that a Celtic origin has, sometimes, been attributed to them.

—— Aus ionischen und italischen Necropolen; Ausgrabungen und Untersuchungen zur Geschichte der nachmykenischen griechischen Kunst. *Leipzig*, Teubner, 1898. 4°, pp. 127; with map, 15 pl., and 74 text illustr. 20 m.

"The Ionic and Italic necropolis; excavations and researches on the history of Greek art in the post-Mycenean period."

All the knowledge we possess as to the origin and development of Greek art is chiefly derived from the result of the early explorations of the ancient burying grounds of Attica. But the enlightenment yielded by the most prolific excavations has not always been as complete as might have been expected. In most cases, the fact of finding representatives of such a variety of styles accumulated on the same spot, did not permit us to ascribe a common origin to specimens so widely differing in character; it rather led us to infer that many neighbouring and distant centres of manufacture had been contributors, and that the Greek colonies used to send their productions to the mother-country. To the combined influence that the distinctive pottery imported from all sides into Attica exerted upon the Athenian ceramist should, therefore, be attributed the formation of the national art. It is the task of the historian to go back to the sources, and localise the birth-place of each particular style. Mr. Boehlau has made a step in that direction in his searching examination of the examples—undoubtedly of local manufacture—he obtained from his excavations in the Necropolis of Iona and Samos. They comprised many vases and fragments anterior in date to the seventh century, decorated with geometrical patterns and groups of fantastic animals, in a style said to have come from the East, and for that reason, usually called the Oriental style. Far from accepting this theory, he declines to see in the works of what he has called the post-Mycenean period any traces of imitation. He considers the decorative elements employed by the Ionic and Attic potters to be special to them. They were ornamental notions of their own creation; it was from these models that the early Corinthian vase-painters borrowed their geometrical traceries and winged animals, and not, as is often asserted, from works imported from the East.

—— Eine niederhessische Töpferei des 17 Jahrhunderts. *Marburg*, 1903. Fol., pp. 9; with 15 pl. (2 col.). 10 m.

"A pottery of Lower Hesse in the seventeenth century."

Slip decorated pottery excavated from the site of the old factory. Figures and ornamental designs offer great analogy with those of the English ware of the same period; the dates, ranging from 1621, are a little earlier than those observed on any specimen found in England.

BOEHLAU und VON GISLA.—Neolitische Denkmäler aus Hessen. *Cassel*, 1898. 4°, pp. 21; with 7 pl. and 31 illustr. (15 of urns). 6s.

"The neolithic remains in Hesse."

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BÖHMERT (Victor).—Urkundliche Geschichte und Statistik der Meissner Porzellan Manufactur von 1710 bis 1880, mit besonderer Rücksicht auf die Betriebs-Lohn- und Kassenverhältnisse. *Dresden*, 1880. 4°, pp. 50. (Reprint from *Zeitschrift des Kgl. Sächs. Statistischen Bureaus.*)

"Documents concerning the history and the statistics of the Meissen Roy. manufactory of porcelain from 1710 to 1880; with special reference to the management, wages, and financial conditions of the establishment."

BOHN (Henry G.).—A guide to the knowledge of pottery, porcelain, and other objects of vertu, comprising an illustrated catalogue of the Bernal collection of works of art, with the prices at which they were sold by auction, and the names of their present possessors. To which are added an introductory essay on pottery and porcelain, and an engraved list of marks and monograms. *London*, G. Bell, 1857. 8°, pp. 504; with 40 illustr. A 3d ed. was publ. in 1876. 5s.

These were indeed the halcyon days of the china collector. Collecting choice specimens of the ceramic art, at first the hobby of a select group of dilettanti, was becoming a far spreading passion in refined society. A few public auctions, in which important collections were dispersed, had thrown purchasers and sellers into direct communication. The chances of securing a work of art of unparalleled value were, then, as frequent as were the opportunities of obtaining an extravagant price for any ancient piece of recognised beauty; to these circumstances was due the brisk movement that took place at that moment in the curio market. From the prices obtained at the Bernal sale, we may judge of the degree of eagerness with which really fine works were competed for; never had the productions of ancient industrial arts attained such high figures, and all seemed to promise that they would still increase in the future. For long this catalogue has been the *vade-mecum* of dealers and collectors, who always referred to it before completing any transaction. The historical introduction cannot be said to be of much value; it is a mere summary of Marryat's work. The illustrations, which had been prepared for the sale catalogue, are too imperfect to give a correct idea of the originals.

BOHN (Collection, H. G.).—Catalogue of sale. *London*, Christie, 1875. 8°.

The collection comprised 646 Nos.

BOLLAERT (W.).—Observations on the Peruvian tomb pottery . . . in the Museum of Mr. Mayer. *Liverpool*, 1860. 8°. (*Transactions of the Lancashire and Cheshire Hist. Soc.*, vol. i.)

BOMANS (E. A.).—Förteckning öfver framl. byggmästaren och konstvännen E. A. Bomans efterlemnade dyrbara och valda samlingar. Tredje afdelningen: Den Swenska keramiken. (Rörstrands och Mariebergs tillverkningar.) *Stockholm*, H. Bukowski, 1888. 8°, pp. 159; with 200 marks, 12 pl. in col., and illustr. in the text. 8 fcs.

"Catalogue of sale of the Bomans collection at Stockholm. Swedish ceramics. Röstrands' manufactory, 560 Nos.—Mariebergs', 620 Nos."

BONAPARTE (Lucien). — Catalogo di scelte antiquità etrusche trovate negli scavi del principe di Canino, etc. *Viterbo*, 1829. 4°. 2 fcs.

"Catalogue of the choice antiquities discovered in the excavations conducted by Prince di Canino."

An English translation of this catalogue was published by Lord Dudley Stuart in the *Journal of the Society of Antiquaries*, vol. xxiii., under the title: "Catalogue of one hundred vases forming part of the collection lately discovered on the estate of Canino. 4°, pp. 130-276, with facsimile of inscriptions."

—— Museum étrusque de Lucien Bonaparte, Prince de Canino, Fouilles de 1828-29. Vases peints avec inscriptions. *Viterbe*, 1829. 4°, pp. 211; with 42 pl. of inscriptions and 5 col. pl. drawn by L. Valadia. 25 fcs.

"The Etruscan Museum of L. Bonaparte, Prince of Canino; excavations of 1828-29; painted vases with inscriptions."

The memorable discovery of Etruscan remains, made at Vulci, had kindled in the heart of the explorer the ambition of reviving the

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forgotten glory of ancient Etruria. Unfortunately, the exclusive standpoint from which he considered the subject made him lose sight of the established facts of general history, the mere recollection of which would have checked the impulse of his impressive imagination. When he came to the conclusion that the tombs discovered in Etruria were anterior in date to the foundation of Rome, and that all the painted vases they contained were of Etruscan origin, he was perfectly convinced of having supported his opinion with unassailable arguments. His theories have all been, subsequently, confuted. In his partial deciphering of the fictile inscriptions, he has rendered important services to philology.

BONAPARTE (Lucien).—L. P. di Canino. Lettera contenente la descrizione del suo Museo di antichita etrusche, aggiuntovi un articolo inedito sopra una coppa che rappresenta l. Ercole Assirio. *Milano*, Vallardi, 1833. 8°, pp. 22.

"A letter giving a description of P. di Canino's Museum of Etruscan antiquities; with a hitherto unpublished article on a tazza representing the Assyrian Hercules."

The description of the vase is an extract from the MS. of the second volume of the *Museum*, which was never printed.

BONGHI (Diego). — Intorno alle majoliche di Castelli. *Napoli*, G. Nobile, 1856. 4°, pp. 35. 5 fcs.

"Notice of the majolica made at Castelli."

This incomplete sketch was soon succeeded by several monographs by Rosa, Cherubini, Bindi, and other writers, in which the history of the Castelli majolica and of its artists was most thoroughly treated.

BONI (A.).—Album di decorazioni esseguite in terra-cotta nello stabilimento A. Boni & Co. di Milano. *Milano*, 1864-65. 4°; 60 lithogr. pl.

"Album of ornamental terra-cottas executed in the establishment of A. Boni & Co. at Milan."

A manufacturer's pattern book. An immense choice of models ranging from the diminutive spill vase to architectural designs for the complete decoration of the walls of a palace. Apart from the reproduction of a few Renaissance friezes and medallions, all modern subjects show the same deplorable taste.

BONNAFFÉ (Edmond).—Les faïences de Saint Porchaire. *Paris*, 1888. 8°, pp. 18; with 1 pl. and illustr. (Reprint from the *Gazette des Beaux-Arts.*) 3 fcs.

"The faïences of Saint Porchaire."

A name had been found by Mr. B. Fillon for the enigmatic earthenware previously known as Henri-deux faïence. He proposed that it should, henceforth, be called "Oiron ware," and so specious were the arguments on which he rested his theory that it was accepted almost without comment. Not long afterwards, Mr. Bonnaffé chanced to meet with a document which threw an unexpected light upon the question, and the name of Oiron ware had to give way to that of Saint Porchaire.

In the inventory taken at the castle of Thouars, in 1542, after the death of Francois de la Trémouille, mention is made of "two tazzas of Saint Porchaire clay," and of "a large flat box in which are enclosed two salt cellars of Saint Porchaire." That they were considered as objects of great value can be inferred from the fact that they were kept in the same cabinet in which jewels of gold and precious stones were deposited. The village of Saint Porchaire is situated near Bressuire, in Poitou, where the larger number of specimens of Henri-deux ware have been discovered. Pottery is known to have been made in that locality as early as the fifteenth century, and the clay found in the vicinity corresponds exactly to that with which the ware is made. One of the evidences on which B. Fillon depended as the mainstay of his theory was the tile pavement still extant in the Oiron Castle. This Mr. Bonnaffé considered, on the contrary, as rather damaging to the case, for if majolica tiles may substantiate to some extent the assumption that pottery was made on the spot, it also shows that the previous pieces of yellowish clay, inlaid with red and black arabesques, cannot have the same origin, so different are they in their style of manufacture. Starting from these premises, Mr. Bonnaffé instituted a fresh examination of the whole question, and it was not long before historical evidences came to corroborate his personal opinion. The Lords of Poitou were the Laval-Montmorency; Francois de la Trémouille, who possessed the Saint Porchaire pieces, was Seigneur of Bressuire. The coats of arms of the two families occur upon some of the finest specimens of the ware. A capital A, many times repeated upon the candlestick of the Fountaine collection, stands there for the christian name of Anne de Montmorency; the presence of the arms of this personage on the same piece leaves no doubt on this point. In the same manner the letter G, which forms a kind of diaper upon the ewer of the Magniac collection, is the initial letter of the name of Gilles de Laval and not that of Gouffier, as B. Fillon supposed. Gilles de Laval was the son of Laval-Montmorency, whose coat of arms figures upon another piece in the possession of Baron Alphonse de Rothschild.

If we recollect that tazzas and salt cellars appear frequently on the list of all the known specimens of the ware, we must acknowledge that the Saint Porchaire theory rests upon very solid grounds, and that Mr. Bonnaffé comes out a victor in the controversy.

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BONNET (A.). — Die steinzeitliche Ansiedelung auf dem Michelsberge bei Untergrombach. (In *Veröffentlichungen der Grossherzoglich Badischen Sammlungen . . . in Karlsruhe.*) Pp. 39-54; with 6 pl. of urns, and text illustr. *Karlsruhe*, 1899. 4°.

"The stone age settlement on the Michelsberg, near Untergrombach."

BONNEVILLE (P.) et JAUNEZ.—Les arts et les produits céramiques. La fabrication des briques et des tuiles, suivie d'un chapitre sur la fabrication des pierres artificielles et d'une étude très complete des produits céramiques, poteries communes, porcelaines, faïences, etc. Ouvrage accompagné de notes, de tableaux, avec nombreuses figures dans le texte et plusieurs planches. *Paris*, E. Lacroix, 1879. 8°, pp. viii-184; vign. and 3 pl. 10 fcs.

"Ceramic arts and their products. The manufacture of bricks and tiles; with a chapter on the manufacture of artificial stone, and a very complete essay upon ceramic products, common pottery, faïence, porcelain, etc. With additions of notes, tabular statements, numerous illustrations in the text, and several plates."

The title tells us all that is to be found in the book, and perhaps a little more. Written by two civil engineers, in reference to pottery applied to the building trade and to the machinery employed in modern industry.

BONSERGENT (L. F.). — Epigraphie romaine et gallo-romaine. Sigles figulins trouvés a Poitiers. *Poitiers*, 1872. 8°, pp. 45. (Reprint from *Arch. Hist. du Poitou.*)

"Potters' marks found at Poitiers."

BOOTE (T. and R.).—Manufacturers of patent encaustic, mosaic, and ornamental tile pavements, etc. Pattern books of ornamental tiles, lith. in col. by J. Fleming & Co. *Leicester.* Imp. 4°. The last album was published in 1908. Fol.

Messrs. Boote bought the Waterloo Works at Burslem in 1850, and introduced there the manufacture of earthenware tiles by patent processes.

BOOTH (G. R.).—Tables of the weights and measures required in using potter's materials in the slop and dry state. With an easy mode of calculating any quantities by them. To which are added several useful hints connected with the art of potting, adapted to expedite the labour and promote the accuracy of the business. *London*, Tilt & Bogue, 1843. 12°, pp. 67.

G. R. Booth was a colour maker at Hanley (Staffs.).

BORDEAUX (Raymond). — Exposition d'objects d'art et de curiosité a Evreux en mai 1864. Compte rendu au point de vue normand. *Caen*, Le Blanc-Hardel, 1865. 8°, pp. 27.

"The Evreux exhibition of works of art and curiosities, considered from the point of view of the history of art in Normandy."

—— Les brocs a cidre en faïence de Rouen. Etude céramique normande. *Caen*, Le Blanc-Hardel, 1868. Imp. 4°, pp. 32; with 4 chromolith. pl. and 4 etchings printed in the text. 15s.

"The cider pitchers in Rouen faïence. Essay on Norman ceramics."

A monograph of the cider pitcher, a drinking vessel peculiar to the province of Normandy, the shape of which differs much, according to the writer, from that of the wine or beer jugs used in other provinces The chief interest of these pitchers lies in the fact that, being often presentation pieces from a workman to a friend or a patron, they have been accordingly inscribed and dated by their maker.

BOREAU et LEDAIN.—Notice sur une sépulture gallo-romaine découverte a Gourgé, ornée de dessins représentant les principaux vases

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funèraires. *Niort*, 1863. Pp. 12; with 4 pl.

"Notice of a Gallo-Roman sepulture illustrated with reproductions of the funereal vases."

BORRIS (H. von)—Berichte über Ausgrabungen, etc. *Halle. a. d. S.*, 1886. 4°. Parts III.-IV. of *Vorgeschichtliche Alterthümer des Sachsen.* Pp. 35; with 7 pl. and illustr. in the text.

"Reports on the excavations, etc."

Part III. contains the reproduction of a remarkable cinerary urn, decorated by the impression of cords or twisted twigs. Other pieces of early Saxon pottery are given in Part IV.

BORRMANN (R.)—Die Keramik in der Baukunst. *Stuttgart*, 1897. 8°, pp. 152; with 85 illustr. (From *Handbuch der Architektur*, vol. iv.) 10 m.

"Architectural ceramics."

Examples of the introduction of terra-cotta, enamelled ware, majolica, tiles, etc., in architectural buildings at all times and in all countries.

——— Moderne Keramik. *Leipzig*, Seemann, 1902. 8°, pp. 122; with 110 illustr. 6 m.

"Modern ceramics."

A review of the new processes of manufacture and styles of decoration shown by ceramic manufacturers in the recent exhibitions.

BOSANQUET (R. C.)—Some early funeral lekythoi. *London*, 1900. 4°, pp. 15. (Reprint from the *Journ. Hell. Studies.*)

BOSC d'ANTIC.—Oeuvres de Mr. Bosc d'Antic, Dr. en médecine, médecin du roi par quartier, etc., contenant plusieurs mémoires sur l'art de la verrerie, sur la faïencerie, la poëlerie, la poterie, l'art des forges, la mineralogie, l'électricité, et sur la médecine. *Paris*, 1780. 2 vols., 12°, pp. together xlviii-789; with 3 pl. 10 fcs.

"Works of Mr. B. d'Antic, M.D., one of the physicians in ordinary to the King, containing several essays on the arts of glass-, faïence-, stove-, and pot-making, etc."

The essay on faïence manufacture was read by Bosc d'Antic before the academy of Dijon, and reprinted in the first volume of his works, pp. 258-283.

BOSCHINI (G.).—Sopra due piatti dipinti in majolica. Lettera al Sig. Giuseppe Mayer. *Ferrara*, 1836. Sq. 8°, pp. 8.

"On two dishes of painted majolica. A letter to Joseph Mayer."

One of the dishes bears the motto of Alfonso II., Duke of Ferrara; *Ardet in Æternum;* both are attributed to Ferrara manufacture.

BOSSEBOEUF (L'abbé F.).—Documents sur l'art céramique en Touraine. *Tours*, 1893. 8°, pp. 57. 5 fcs.

"Documents relating to ceramic art in the Touraine Province."

Notices of two small faïence manufactories established respectively in 1730 and 1746. Also documents referring to an unsuccessful attempt to establish the manufacture of porcelain at Tours in 1782.

BOSSI.—Nouvelles observations sur les Vases Murrhins. *Milan*, 1808. 8°.

"New remarks upon the Murrhine vases."

BOTTI (Dr. Gio.).—I bocali di Montelupo, memorie relative a tale monumenti. *Firenze*, N. Conti, 1818. 18°, pp. 215. 2 fcs.

"The jars of Montelupo; a memoir relating to these lost monuments of the art."

Champfleury describes this little volume as being a skit directed against the collectors of Italian majolica. In this case, as in many others, the biographer, not having seen the book, has depended too much upon his own imagination. In reality it is nothing else but a work of fiction, intended to convey a high moral teaching under the guise of a children's tale. A wonderful museum of antique pottery is supposed to have once been formed at Montelupo—a town still celebrated for the making of majolica—by the prior of the convent. The vases it contained, discovered during excavations made in the monks' garden, were said to be of Etruscan origin, and dated from the fourth century B.C. They were covered with elaborate subjects painted in the most brilliant colours, and each bore an appropriate inscrip-

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tion. So curious and interesting was that unique collection that it attracted crowds of visitors from all parts of Italy. After the death of the prior, his successor, who happened to be a man of stern and bigoted disposition, with no leaning towards antiquarian studies, disapproved of a frivolous curiosity which caused so many strangers to come to the place and disturb the solitude of the friars. To remove the cause of such undesirable intrusions, he ordered the whole contents of the museum to be broken and thrown away into the river. The tale goes on with the adventures of a descendant of the learned prior, who, anxious to establish the accuracy of such tradition, started on an eventful expedition for the recovery of some of the lost vases. After many troubles he succeeded in laying hands, if not upon any of the actual specimens, at least upon a MS., written by the founder of the ill-fated collection, in which all the objects it contained were minutely described. It was seen that every picture was an illustration of some philosophical maxim, inscribed underneath in Latin poetry. The wise and virtuous sentiments they expressed struck the discoverer with so much admiration that he decided to publish the MS., for the edification of youth and old age and the glory of his ancestor.

BÖTTICHER (E.). — Hissarlik wie es ist. Fünftes Sendschreiben über Schliemann's Troja. *Berlin*, 1890. Sq. 8°, pp. 115; and illustr. 4 m.

"Hissarlik as it is. Fifth correspondence on the Troja of Schliemann."

BÖTTIGER (C. A.).—Griechische Vasengemälde. Mit arch. u. artist. Erläuterungen der Originals. *Weimar*, 1797-1800. 8°. Part i.-iii., pp. 160-232-288; with an atlas fol. of 15 pl. engr. by Tischbein from vases in the Hamilton collection. All published. 15 m.

"Greek vase paintings. With archæological and artistic elucidations of the subjects."

During what is called the artistic phase of the study, classical antiquaries had considered Greek vases as pure works of art. They were succeeded by the writers of the exegetic period, a group of sophistical and pretentious debaters, bent on investing any simple painting with a mystical signification. Their dreamy cogitations never left the field of nebulous mythologies and obscure metaphysics. Böttiger, one of the first and most fanatical expounders of the new creed, went farther than any of his contemporaries in the way of visionary divagations. No archæological value is now attached to this work. To make matters worse, the German language seems to have had for him no form of sentence intricate and tortuous enough to impart solemn obscurity to the expression of thoughts of often impenetrable depth. This alone would render the perusal of the whole volume a painful ordeal.

BÖTTIGER. — Ueber den Raub der Cassandra—See **Meyer.**

BOUFFIER (H.).—Anleitung zur Majolikamalerei. *S.l.*, 1892. 8°, pp. 37; illustr.

BOUILHET (Henri).—La manufacture de Sèvres et ses produits à l'éxposition des Champs-Elysées, 1874. Rapport de Mr. H. Bouilhet, à la Société d'Encouragement. *Paris*, impr. Bouchard-Huzard, 1875. 4°, pp. 18.

"The manufactory of Sèvres and its products at the Exhibition of the Champs-Elysées, in 1874."

This exhibition had been organised by the "Société de l'Union Centrale." It was a sign of the times that the late imperial manufactory had condescended to send its products to an exhibition organised by private enterprise.

—— A reprint with the same title, but with additions and corrections, appeared shortly afterwards. *Paris*, impr. Clay, 1875. 8°, pp. 31.

BOUILLET (J. B.). — Notice sur les éstampilles avec noms de potiers observées sur les vases gallo-romains découverts en Auvergne. *Clermont - Ferrand*, Thibaud, 1864. 8°.

"Notice of the stamps with names of potters seen upon the Gallo-Roman vases discovered in Auvergne."

BOULLEMIER (F.). — Suites d'ornements, frises, bordures et mosaïques applicables à la porcelaine, les cristaux, l'orfèvrerie, les bronzes, la tôle vernissée, la gauffrure, la reliure, les étoffes de tout genres, et à tout ce qui concerne le décor. *Paris*, Engelmann, 1831. 36 lith. pl., 4°. 12 fcs.

"Ornaments, friezes, borders, and mosaics, suitable for the ornamentation

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of porcelain . . . and all styles of decoration."

To adorn with a more or less intricate pattern the border of a vase, the edge of a shawl, or the margin of a book, was all that was expected from the French industrial artist in the days of King Louis Philipe. Any floral design, either in the Italian renaissance or Arabic character—then the favourite styles—was deemed to look equally well upon whatever material it could be applied to. Porcelain and cast iron, textiles and wood carving, received indiscriminately the same ornamental treatment. Hence the publication of albums composed, like the present one, of sketches of indefinite application and questionable taste. Although our decorative artists would smile at the idea of finding in them anything worth borrowing, they were greatly admired, and made great use of, by the china painters of the time.

The name of Boullemier is well known in connection with the manufactory of Sèvres, to which several members of the family have been attached as painters and gilders. Antonin Boullemier, a nephew of the engraver of this album, came over to England in 1871. He worked chiefly for Messrs. Minton, and up to the time of his death, which occurred in 1900, he always gratified the taste of the true connoiseur by the refined treatment of the figure subjects he knew so well how to paint upon our fine English china.

BOURDOUKOFF (N.). — Céramique de l'Asie Centrale. *St. Petersbourg*, 1905. 4°, pp. xviii; with 5 pl. of forms and 22 col. pl. 12s.

"The pottery of Central Asia."

Excellent reproductions of the domestic pottery, mostly of cheap manufacture, made in Bokhara, Samarkand, and other towns of Turkestan.

BOURGEOIS (A.).—La peinture sur porcelaine à la Comédie Française. Marie Besson, artiste peintre, élève de Sarah Bernardt. *Paris*, 1899. 12°, pp. 39.

"China painting at the Comedie Française. M. Besson, painter, pupil of Sarah Bernardt."

A long preamble on the talent of the artist followed by the list of the portraits painted by her on porcelain.

BOURGEOIS (E.).—La céramique moderne. Grand dépôt de porcelaines, faïences et verreries. *Paris*, s.d. (1885 ?). 4°; with 40 pl. in col. and list of prices. Introductory notices by Louis Enault. 15 fcs.

Catalogue of the porcelain and earthenware, from the leading manufactories, sold by the "Grand dépôt," Paris, rue Drouot. The notices written by L. Enault form a short history of the ceramic art.

BOURGEOIS FRERES (Catalogue de la Collection).—Catalogue of sale. *Cologne*, 1904. 2 vols. 4°; with half-tone illustr. 12 fcs.

Ceramics, 302 Nos.

BOURGOIN (Jules).—Les arts arabes. Architecture, menuiserie, bronzes, plafonds, revétements, pavements, vitraux, etc. *Paris*, Morel, 1873. 1 vol. Text and atlas fol. of 92 col. pl. 100 fcs.

"Arabian arts. Architecture, wood-carving, wall decorations, pavements, stained glass, etc."

Contains a series of patterns of Arabian faïence tiles.

—— Les élements de l'art arabe. Le trait des entrelacs. *Paris*, Didot, 1879. 4°; with 190 pl. in outline and 10 col. pl. 20 fcs.

"The elements of Arabian art. The tracing of strap-work."

BOURNE (W. R.).—A collection of ceramic receipts for many years used by the late John Bourne, of Burslem, for fifty years a successful practical potter. *Hanley*, W. R. Bourne, 1884. 8°, pp. 108. Publ., £1, 1s.

Many valuable hints may be gathered from the long list of mixtures compendiously set down without further instructions, but, as a rule, one is liable to expect too much from the contents of a professional handbook of this order. Colour making, for instance, requires more than the mere weighing of the component substances. Like conjuring books, they may disclose to us the secret way in which the trick is done, but only he who is gifted with the acumen and the deft fingers of a born conjurer may succeed in performing them with credit.

BOURRY (Emile).—De la plasticité des argiles au point de vue du fabricant de terres cuites. *Paris*, 1886. 8°, pp. 82 and 11. 3 fcs.

"A treatise on the plasticity of potters' clays considered from the terra-cotta manufacturer's point of view."

The most complete work on the matter.

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BOURRY (E.).—Traité des industries céramiques. Terres cuites—Produits refractaires — Faïences — Grès — Porcelaines. *Paris*, Gauthier-Villars, 1897. 8°, pp. 755; with 349 illustr. 20 fcs.

"A treatise of the ceramic industries. Terra-cotta—Chemical utensils and sanitary ware—Earthenware—Stoneware—Porcelain."

All the latest improvements in pottery manufacture are described in this volume, the indispensable text-book of the progressive potter of our day.

An English translation by W. P. Rix has been published by Scott & Greenwood. London, 1901. 8°.

BOUTELL (Ch.).—The arts and the artistic manufactures of Denmark. *London*, Mitchell, 1874. 4°, Ceramics, pp. 91-138; illustr.

Published on the occasion of the opening of the "Royal Danish Gallery," established in New Bond Street for the sale of Copenhagen porcelain and other articles of Danish industry. The chapters on Terra-cotta, Porcelain, and Faïence, describe the objects offered for sale. Most of them are, singularly enough, recommended as having been painted in London by French artists.

BOUTILLER (L.).—Bernard Palissy, L'artiste et le savant. *Rouen*, 1882. 8°, pp. 28.

"Bernard Palissy, as an artist and a scientist."

A flat and formal address delivered before the Academy of Sciences and Art of Rouen by its president. The feelings of sympathy and admiration which have seldom failed to inspire all the panegyrists of the great potter, have not been powerful enough, in this case, to communicate any warmth to the well pondered sentences of the orator.

BOUVEAULT (A.) et FIÉFFÉ (C. P.).—Les faïences patriotiques nivernaises. *Nevers*, 1885. 4°, pp. xv-50; with 46 col. pl. Publ., 40 fcs. A supplement of pp. xxx. was printed later on.

"Patriotic faïence of the Nivernais."

This volume may be joined to the group of those which followed upon the publication of Champfleury's *Histoire des faïences patriotiques*. The original book had been a revelation to ceramic collectors. Surely, the author who had spent his life in gathering the popular crockery on which the history of the French Revolution is roughly pencilled, almost from day to day, did well to point out to us the interest offered by the emblems and inscriptions it bears. Yet we must not forget that his unique collection was known, among his friends, as containing the ugliest faïence ever made in France. He acted wisely, therefore, in not attempting to exaggerate its artistic or technical importance. The book he brought out on the subject was a very modest one, illustrated with simple pen and ink sketches of the less insignificant types. No one ever complained that they did not give an adequate idea of the originals.

A number of more ambitious authors soon imagined that they could improve upon Champfleury's treatment of the patriotic faïence, by adding to the written description, coloured reproductions of the subjects, in natural size. The plates with which the volume of Messrs. Bouveault and Fiéffé is richly illustrated, show clearly how these crude paintings, the cheap adornments of the vessels of the poor, are unworthy of an elaborate and costly reproduction. As historical documents, they add little to the subjects of which Champfleury had given the list.

For our part, we regret that the authors should have chosen to deal with the late and commonest productions of the Nevers factories. We would have preferred to have been left with the recollection of the beautiful faïence of the early period, the refined majolica on which the arms of the noble families of the province were not ashamed to shine. This work reminds us, painfully, of the low state to which the manufacture had sunk, when the struggling potters of Nevers found no other outlet for their debased ware than the market place of the neighbouring villages.

BOVALLIUS (C.).—Nicaraguan antiquities. *Stockholm*, 1886. 4°, pp. 50; with 41 pl. and map. £1, 10s.

—— Chapter iv. Ceramic objects from Ometepec, Zapatera, and Ceiba. Brief description of 37 fragments of antique terra-cotta figures and vessels, some of which are painted in coloured clays; they are reproduced upon three plates.

The results of the excavations conducted by the author were deposited in the R. Swedish Museum of Ethnography.

BOWES (James Lord).—Japanese marks and seals. *London*, Sotheran, 1882. Imp. 4°. 12s. Pottery: pp. 1-218; with 553 marks.

All the marks found inscribed on the specimens of Japanese pottery examined by J. L. Bowes, when engaged in the preparation of the work, *Keramic Art of Japan*, brought out by him in collaboration with Audsley, are repro-

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duced in this volume. The custom of marking earthen vessels with the name of the maker, or the seal of the factory in which they had been made, has been general in Japan for the last three hundred years; it is rarely that a piece of pottery or porcelain of Oriental origin does not bear some distinctive sign of the kind Examples from the Dresden Museum, the Franks Collection, the South Kensington Museum, and the extensive collection formed by Mr. Bowes, have supplied most of the marks engraved for this book in exact facsimile. Japanese scholars are responsible for the translation.

BOWES (James Lord).—Japanese pottery; with notes describing the thoughts and subjects employed in its decoration, and illustrations from examples in the Bowes Collection. *Liverpool*, 1890. Imp. 4°, pp. 576; with 16 col. pl. and 577 text illustr. £1, 5s. A few copies were printed on Japan paper with extra plates.

The feeling of veneration entertained in Japan for the archaic pottery that has escaped destruction has no equivalent in any other country of the world. When the Tea feast is celebrated in the house of a magnate, the vessels chosen for making and drinking the fragrant beverage are not precious cups of gold or silver, but coarse and uncouth bowls of ancient earthenware. While handing them round the circle of the distinguished guests, the host expatiates complacently upon the age, the beauty, and the value of the precious relics. Under such conditions, it can scarcely be expected that many genuine antiquities of that order have ever reached European countries. But when we recollect what skill a Japanese craftsman can display in imitating rarities of all kinds, we understand how it is that no foreign collection of any importance lacks the indispensable complement of a series of strange and very old-looking specimens said to represent the earliest period of manufacture.

Prehistoric pottery was not known in Japan before the last few years, when the first examples of it were unearthed from the soil. Tradition ascribes to them a date which corresponds to the year 660 B.C. The historical records of the country do not go further back than the eighth century of our era; they contain some references to rude terra cotta of a nondescript character. It is not considered probable that any painted or otherwise decorated ware was made before the middle of the sixteenth century. A special notice is devoted to the more or less ancient centres of manufacture, in which the art is, in most cases, still practised. The last and largest portion of the book is occupied by a descriptive catalogue of the Bowes collection, in which, by the by, many specimens of porcelain are intermixed with those of real pottery, which it was intended to treat exclusively.

Strange to say, Mr. Bowes, whose fondest thoughts were unceasingly turned towards Japan and Japanese art, was never enabled to relinquish for a time his pressing business occupations and pay even a flying visit to the land of his dreams. He consoled himself by throwing his princely mansion open to all the distinguished travellers who came from the Mikado's Empire. All his leisure moments were spent in friendly intercourse with those who could supply further additions to his immense store of information. Mr. Bowes filled, as a pleasant duty to a nation he had learned to appreciate and love, the post of Japanese Consul at Liverpool.

—— A vindication of the decorated pottery of Japan. *Liverpool*, 1891. 4°, pp. 63; with 4 pl. Printed for private circulation.

Mr. Bowes' work on *Japanese Pottery* had been the object of virulent criticisms published in the American press. To a rather fierce attack, he penned an explanatory answer, in which most of his opponent's thrusts were skilfully warded off in a sedate manner.

—— Handbook to the Bowes Museum of Japanese art work. *Liverpool*, 1890. 12°, pp. 47; with plan and illustr.

Distributed to the visitors whom Mr. Bowes admitted freely to his museum one day in the week during the season.

—— Catalogue of the Bowes collection of Japanese art. *Liverpool*, 1901. 8°, pp. 227; with 7 col. pl.

Catalogue of sale of 2,246 Nos.

BOWES (J. L.).—See **Audsley**, *Keramic Art of Japan.*

BOYER.—Manuel du porcelainier, du faïencier et du potier de terre; suivi de l'art de fabriquer les terres anglaises et de pipe, ainsi que les poêles, les pipes, les carreaux, les briques et les tuiles. *Paris*, Roret, 1827. 2 vols., 12°, pp. xii-748; pl.

"Manual of the porcelain, faïence, and pottery manufacturer; to which is added the art of making English earthenware, stoves, tobacco pipes, bricks, and tiles."

This practical treatise made part of the first edition of *Manuels Roret*. It has since been replaced by another volume written by Magnier, better suited for the requirements of modern industry.

—— Traité sur l'origin, les progres,

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et l'état actuel des manufactures de porcelain et de faïence en Angleterre.

"Treatise of the origin, development, and actual state of the porcelain and earthenware factories of England."

So rare has the foregoing pamphlet become that we have, so far, been unable to meet with a copy of it. The subject treated by the writer is, however, of sufficient interest to induce us to record the title.

BRACQUEMOND.—A propos des Manufactures Nationales de Céramique et de Tapisseries. *Paris*, Charmerot. 12°, pp. 67. 1 fc.

"A few words on the subject of the national factories of ceramics and tapestries."

Bracquemond—a master in the art of etching—has long been connected with ceramics. He occupied, for a few years, the position of head of the painting department at the manufactory of Sèvres, and had subsequently acted as art director in the porcelain works of Messrs. Haviland at Paris. Having also relinquished this last situation, he resumed his former avocation of an engraver. It was then that, unhindered by any official or professional restraint, he ventured to put into print his personal opinion on the efficiency of the State-supported manufactories. His dissertation, which advocates the necessity of absolute reform, never leaves the range of abstract and high-flown theories. The errors of all the previous managements are judiciously criticised, but any practical suggestion for improving the conduct of the work in the national establishments is carefully avoided. Dreamy visions of the lofty aim that one should strive to attain in the practice of decorative art, replace all that we could expect to hear from one who was not without experience of the difficulties of pottery manufacture.

BRADBUR (B. M.).—Catalogue of a collection of porcelain. . . . *Yarmouth*, 1873. 4°; with 5 photos.

Catalogue of sale of a Lowestoft collector.

BRADBURY (Edward). — Derby china: old and new. With a description of the Gladstone dessert service. *London* and *Derby*, Bemrose & Sons, 1883. Sq. 12°, pp. 60.

An historical account of the Derby porcelain works from their foundation up to the present day. The sketch, written in an informal and sprightly style, is enlivened with interesting anecdotes of the old painters. It ends with a description of the dessert service presented to Mr. W. E Gladstone on the occasion of his political Jubilee by the Liberal Working-men's Association of Derby. The china was decorated with floral medallions, due to the hand of a local painter, James Rouse, who had served his apprenticeship at the old works, and was then in his eightieth year; and with landscapes of Derbyshire scenery painted by Count Holtzendorff.

Great as may be the interest attached, in our days, to such a unique dessert service, it is but little when we think of the inestimable value that its historical association will invest it with in the appreciation of the china collector of the future.

BRAGGE (William).—Bibliotheca Nicotiana: a catalogue of books about tobacco; together with a catalogue of objects connected with the use of tobacco in all its forms, collected by W. Bragge, F.S.A. *Birmingham*, printed for the author, 1880. Imp. 8°, pp. 248. 8s.

The collection comprised the largest number of tobacco pipes, probably, ever brought together. Prehistoric terra-cotta pipes from America; early clay pipes from Holland, England, and France; porcelain pipes from Sèvres, Berlin, Capo di Monte, Copenhagen, Worcester, Chelsea, and from many other sources of European and Oriental manufacture, constituted a complete history of ceramic art applied to the smoker's requisites. Another section of the catalogue contains the snuff boxes of Chinese porcelain, 244 in number. Mr. Bragge had prepared a descriptive catalogue of his collection illustrated with 1200 sketches; it is to be regretted that the MS. was never published.

BRAMBILLA (Camillo).—Antonio Maria Cuzio e la ceramica in Pavia. *Pavia*, 1889. 4°, pp. 72; with 4 pl. in chromo. 150 copies printed. 10 fcs.

"Antonio Maria Cuzio and the ceramics of Pavia."

The brick edifices of ancient Pavia were remarkable for their external decorations of terra-cotta. Pottery-making must have been at one time, one of the most prosperous industries of the town; still, no artist or craftsman, who worked in connection with it, has left any record of his name. All recollection is lost of the very place where once stood the numerous ovens from which issued the elegant cornices, the gracefnl capitals, the elaborate friezes, and the noble panels so lavishly distributed upon the walls of La Certosa, San Lanfranco, Santa Maria del Carmine, la Pusterla, etc. In the facades of the most ancient churches are embedded some of the curious "bacini" which seem to throw back the origin of painted majolica, much farther into the mediæval era than any historical evidence would lead us to surmise.

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With the name of Pavia, that of Maestro Giorgio Andreoli, the celebrated majolist, comes back to our mind; not, however, exactly in association with his works, for, according to the author's statement, no painted majolica was ever made in the Maestro's native town.

It is not, therefore, either with the history of architectural terra-cotta or of artistic majolica that the work pretends to deal. Its chief object is to preserve the memory of a notable citizen, a church dignitary of Pavia who, up to the year of his death in 1694, found pleasure, and took great pride, in making large dishes of brick clay. He signed them all in full, with a few variations in the tenor of his long inscriptions:

Presbyter Antonius Maria Cutius Papiensis Prothonotarius Apostolicus.

The dishes were all worked in a decidedly amateurish way; the surface, roughly turned, was coated over with a fine clay of lighter colour, into this coating the subject was incised and scraped after the method known as sgraffito work. Glazed in an imperfect way by the artist's own hands, they were sent for firing to the next brick kiln. No fewer than ten inscribed dishes of the same make are now dispersed in the chief Ceramic Museums of Europe; all of them are duly described. The frontispiece reproduces one of the best examples, which is in the possession of the author. The three other reproductions are taken from dishes, also decorated in sgraffito, and attributed to Pavia manufacture; they refer to different periods, from the fourteenth to the eighteenth centuries.

BRANNER (J. Casper).—Bibliography of clays and the ceramic arts. *Washington*, 1896. 8°, pp. 114. (United States Geological Survey Bulletin, 143.)

—— Second edition. *Columbus*, 1906. 8°, pp. 451.

Contains the titles of many papers which have appeared in the serial publications of America, but which cannot find a place here.

BRANTEGHEM (Collection van). — Catalogue des monuments antiques, vases peints, terres cuites, dont la vente aura lieu à Paris, Juin, 1892. *Bruxelles*, Claessen, 1892. Fol., not numbered, 440 Nos.; with 75 pl. in outline, photogr., and in colour. 75 fcs.

"Catalogue of sale."

During many years Mr. Van Branteghem had, unremittingly and regardless of cost, gathered the examples of painted vases and terra-cotta by which the last direction given to the study of the Greek ceramic art could be fittingly illustrated. In his collection the early periods, so unjustly neglected previously, were admirably represented by numerous specimens. Such an interesting assemblage of vases ranging in date from archaic ages to the fifth and fourth centuries B.C., kylixes bearing the signatures of Euphronios, Hieron, Brygos, and other great masters, lekythies of fine white clay with funereal scenes delicately pencilled in brown, polychromatic ware, and pieces adorned with gilt ornamentation, had never been seen before in the possession of a private collector. To this was added a large and well selected series of terra-cotta groups and figures coming from the latest excavations made in Greece and Asia Minor. The sale, which created great excitement in the antiquarian world, produced £12,800. The catalogue, which gives only a short description of the objects, was prepared by W. Frohner; it is very handsomely illustrated.

BRARD (C. P.).—Mineralogie appliquée aux arts. *Paris*, 1821. 3 vols. 8°.

"Mineralogy in its application to the arts."

The materials employed in the manufacture of pottery and porcelain occupy a large place in this treatise.

BRAUN (E.).—La morte d'Achemoro, dipintura d'un vaso fittile. *Roma*, 1835. 8°, pl.

"The death of Achemoros; a painting on a fictile vase."

—— Vaso apulo nel real museo borbonico in Napoli; con dipintura di subbietti nuziali. *Roma*, 1836. 8°; with 3 pl.

"An Apulian vase in the R. Museum of Naples; painted with nuptial subjects."

—— Vaso di premio col ratto del Palladio e la gara da Marcia ad Olimpio; illustrazione. *Roma*, 1837. 8°, pp. 14; with 2 fold. pl.

"A prize vase with the rape of the Palladium and the athletic games at Olympia."

—— Il giudizio di Paride. *Parigi*, 1838. 4°, pp. 13; 2 pl.

"The Judgment of Paris."

—— Il ratto di Cefalo . . . dipinte da Hierone sopra una Kylix. *Roma*, 1838. 8°.

"The rape of Cephale, painted by Hieron upon a kylix."

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BRAUN (E.).—Vaso ruvese dall'Orfeo e Bellerofonte, già del Sign. Cav. Lamberti, ora del R. Museo Badense. *Roma*, 1838. 8°, pp. 40; with 4 pl.

"A vase of Ruvo, with paintings representing Orpheus and Bellerophon (now in the R. Museum of Baden)."

—— Il Sole e la Luna, dipinto di stoviglia Sabina. . . . *Roma*, 1839. 8°, pp. 12; with 2 pl.

"The sun and the moon; a painting on a Sabinian pottery."

—— Die Schaale des Kodros. *Gotha*, 1843. 4°; with 2 pl.

"The Kodros tazza."

—— Le dipinture di Clizia sopra un vaso Chiusano d'Ergotimo, scoperte e publ. di A. Francois, dichiarate di E. Braun. *Roma*, 1849. 4°; with 4 pl. 12 fcs.

"The paintings of Clizia upon a Chiusian vase, discovered and published by A. Francois, and described by E. Braun."

E. Braun has also contributed many articles on Greek vases to the learned periodicals of Germany.

BRAUN (Collection).—Catalogue of the valuable collection of Etruscan vases of Dr. E. Braun, of Rome. *London*, 1852. 4°.

BRAUN (E.).—Die deutsche Keramic und das Strassen pflaster unserer grossen Städte. *Leipzig*, Knapp, 1877. 8°, pp. 31; with 1 pl.

"The German ceramics, and the street pavement of our large towns."

Suggests a street pavement formed of cubes and slabs of stoneware.

BRAUN (E. W.).—Kaiser Franz-Josef Museum für Kunst und Gewerbe in Troppau (Schlesisches Landesmuseum). Katalogue des Ausstellung von alt Wiener Porzellan (1718-1864). *Troppau*, 1903. 12°, pp. xxxix-87.

"The museum of industrial art in Troppau. Exhibition of old Vienna porcelain."

An historical introduction, written by the director of the museum, is prefixed to the catalogue. It contains all the information lately obtained on the ancient Vienna factory.

—— Joh. Christ. Kundmann als Quelle für die Kunstgeschichte des XVIII. Jahrhunderts. *Breslau*, 1904. 4°, pp. 16. (Reprint from *Schlesien Vorzeit*, N.F., III. Band.) (Priv. printed.)

"J. C. Kundmann as a source of information for the history of art during the eighteenth century."

Contains some interesting particulars on the English pottery and porcelain of the period.

BRAUN (E. W.) and FOLNESICS (J.).—Die Kaiserl Königl. Wiener Porzellanmanufaktur; eine Auswahl der glänzendsten Leistungen der Fabrik in Abbildungen mit historischem Text. *Wien*, Hof. und Staatsdruckerei, 1906. Fol., pp. 128; with 42 pl. (12 col.) and 40 text illustr. 150 m.

"The Imp. and Royal Vienna porcelain manufactory; a selection of the most remarkable examples of its work, represented in accurate reproductions, and elucidated by an historical notice."

BRAUN (Irene). — Majolika, Fayence, Porzellan-Malerei Vorlagen und Motive von T. B. O. Fikentscher, F. Hein, und G. Kampmann. *München*, 1893. 24 col. pl., fol.

"Models for earthenware and porcelain painting after modern artists."

BRAXTON-HICKS (Coll. J.).—Catalogue of sale. *London*, Christie, May, 1887. 8°, pp. 28 (301 Nos.); with 3 photogr. pl.

The collection, entirely composed of old Wedgwood ware, realised £3,217.

BRÉBISSON (R. de).—Le Kaolin des environs d'Alençon. *Alençon*, s.d. 8°, pp. 25. (Reprint from *Annuaire de l'association normande.*)

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"The kaolin found in the vicinity of Alençon."

BRÉBISSON (R. de).—La porcelaine de Caen. *Alençon*, s.d. 8°, pp. 8; with 1 vignette and 1 photo.

"Hard porcelain of Caen."

The factory, established in 1798, was closed in 1805.

—— La porcelaine tendre de Rouen en 1675. *Evreux*, 1896. 8°, pp. 22; with 1 pl. (Privately printed.)

"The soft china of Rouen in 1675."

Contains, besides an historical account of that manufacture, a descriptive catalogue of all the pieces that may safely be attributed to Rouen.

—— Histoire de la céramique à Bayeux et dans sa region depuis the XIII^e^ siécle jusqu'a nos jours. *Bayeux*, 1897. 8°, pp. 68. (In *Journal de la Societé des sciences et arts de Bayeux.*)

"History of the ceramic art of Bayeux and its district."

Gives information upon no fewer than eleven manufactories of pottery and porcelain at work, at various times, in the neighbourhood of Bayeux.

—— Histoire de la porcelaine de Valognes. *Valognes*, 1899. 8°, pp. 48.

"History of the Valognes porcelain."

The factory was in operation between 1792 and 1807. China clay found in the locality was used in the manufacture. An interesting reprint of a memoir, by Jumelin, on the discovery of the Kaolin of Valognes is added to this paper.

—— Etude céramique. Deux faïences du Musée archéologique du Mans. *Mamers*, 1905. 8°, pp. 15; 1 pl.

Notice of two plates, bearing the coat-of-arms of two local families, in the Archeological Museum of Mans.

BREMMER (H. F.).—Delftsche Aardewerk. *Amsterdam*, Versluys, 1906. Vol. i. 4°, 1906; with 96 mounted collotype proofs. Introduction and index. £1, 5s.

—— Delftsche Aardewerk in het Rijksmuseum. *Amsterdam*, 1907. Vol. ii.; with 97 pl. £1, 5s.

Delft faïence. The first volume contains reproductions of specimens selected from various collections. Those given in the second volume are all in the State Museum of Amsterdam.

BRENCI (G.) and ROTELLINI (S.).—Raccolta di ornamenti tratti da terre cotte dipinte in Siena nel secolo XV. e XVI. *Siena*, 1873. Fol.; 51 pl. 30 fcs.

"A collection of designs from paintings on terra-cotta of the fifteenth and sixteenth centuries existing in Siena."

Autographic sketches transferred to stone. The clumsy printing of the plates does not do justice to the copies, nor much honour to the models.

—— Gli ornati delle Ambrogette Senesi in terra cotta. *Siena*, 1883. 25 fcs.

A reprint of the plates was published under the above title.

BRENCI (G.).—Majolica Fliesen aus Siena, 1500-1550. Nach original Zeichnungen von G. Brenci; Text von J. Lessing. *Berlin*, E. Wasmuth, 1884. Fol., pp. 2; with 30 lith. pl., containing 151 designs. 30 m.

"The majolica tiles of Siena, 1500-1550. From the original sketches of G. Brenci."

This work forms a complement to the one described above. In both series the versatility of the majolica painter is strikingly illustrated. It exemplifies a rarity in works of the kind in that each tile has a different design, although all contribute to the unity of the general arrangement. It seems as though the master, having fixed the plan of the work, had left his assistants free to trace the details according to the bent of their own imagination. The printing of this second series is a decided improvement upon that of the first, the sketches having been drawn directly upon the stone. One may say, however, that so many fine publications having made us accustomed to see tile pavements reproduced in their proper colours, such pen-and-ink outlines appear somewhat insufficient to be of real use to the artist or to the tile manufacturer.

BRENDT (G.).—Die Pommerellischen Gesichturnen. *Königsberg*, 1872-78. 4°. Part I.—Pp. 36; with 5 pl. and 1 map. Part II.—Pp.

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46; with 5 pl. (Reprint from the *Schriften d. Physik. Ock. Gesells. zu Königsberg.*) 8s.

"The urns, bearing a human face, found in Pomerania."

A striking instance of the persistence of a most distinct type is found in the small vessels of globular shape, showing upon the front part the rudimentary delineation of a human face, particularly abundant in Germany. Countless examples of this particular shape have been excavated in very distant places, and their association with objects belonging to fixed periods establish, beyond a doubt, that they never ceased to be made from the time of the Roman occupation till the close of the eighteenth century. The archaic method in which the conventional features of the face are embossed and incised is so characteristic that it can only be accounted for by the maintenance of a traditional handiwork handed down, in a rude craft, from generation to generation. To the German brick-maker and not to the regular potter, should be attributed the making of this typical earthen pot. For centuries the trade of the brick-maker had been carried on in Germany by nomadic tribes which held little communication with the inhabitants of the towns. They pitched their tents in any locality where their work happened to be required, and when no longer wanted they repaired to another place. Assuming that the small pot with a human face was the only fancy piece they had ever learned to make—and none of these rough labourers would ever have been able to add or change anything to the oirginal pattern—the ubiquitous presence in the German countries of a type that a succession of centuries could not alter, in any appreciable manner, is no longer inexplicable.

BRETEUIL (Baron de).—The preambles of three decrees of the Council of State, concerning the Royal Manufactory of Sèvres, are given, under that name, by Champfleury.

BRETILLARD.—Collection de Faïences patriotiques. Cat. of sale. *Paris*, 1896. 8° (219 Nos.); 1 double pl., with 24 figs.

BRÉVIÈRE (L. N.).—Notes sur des porcelaines imprimées de différentes grandeurs au moyen d'une seule planche par le procédé de feu Gonord, peintre et graveur, et offertes a l'académie. *Rouen*, N. Periaux, 1833. 8°, pp. 15.

"Notes upon porcelain printed in different sizes from the same copper plate, by the process invented by the late Gonord, painter and engraver."

A few specimens of printing by this process are preserved in the Ceramic Museum of Sèvres. The proofs were taken from the plates on a sheet of gelatine, which could be enlarged or contracted by being submitted to different temperatures; they were afterwards transferred upon the porcelain in the usual way.

BRIANCHON.—Note sur les briques moulées d'une maison de Saint-Eustache-la-Forêt. *Le Havre*, imp. Lepelletier, 1872. 8°, pp. 11; with marks and illustr.

"Notes upon the impressed bricks of a house built in the sixteenth century at St. Eustache-la-Forêt, in Normandy."

BRIEUX et SALANDRI.—Bernard Palissy. Drame en un acte et en vers. *Paris*, Tresse, 1880. 18°, pp. 50.

"Bernard Palissy. A drama in one act; in verses."

BRIGHTWELL (C. L.).—Palissy, the Huguenot Potter. A true tale. *London*, The Religious Tract Society, 1858. 12°, pp. x-201; vign. 2s.

From the name of the Society which published this little book we may form an idea of the lines followed by the narration. It is not so much Palissy the potter, but Palissy the Huguenot, the champion of Protestantism, the martyr to his faith, whose exemplary life is unfolded in this "true tale" for our edification. The familiar style in which it is told would be envied by any Sunday school teacher and much appreciated by his class. In its historical part the account follows closely Morley's *Life of Palissy*. It has been thought unnecessary to refer to the original. We are told that the great French Huguenot potter has himself written his complete biography in the form of dialogues.

BRINCKMANN (Justus).—Das Hamburgische Museum für Kunst und Gewerbe. Ein Führer durch die Sammlungen, zugleich ein Handbuch der Geschichte des Kunstgewerbes. *Leipzig*, E. A. Seeman, 1894. Imp. 8°, pp. xviii-828; with 431 illustr. in the text, drawn by Wilhelm Weimar. 15 m. 250 copies printed on Japan vellum. 35 m.

"The Hamburg Museum of industrial

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art. A guide to the collections, forming a handbook of the history of industrial art."

The portion devoted to ceramics in this catalogue extends over 325 pages. This section of the Hamburg museum is remarkable for the completeness with which it illustrates ceramic art at all times and in all countries, but particularly with what regards the faïence, stoneware, and porcelain made in Europe since the Renaissance period. Important centres and minor factories are represented almost without exception. The learned curator, Mr. J. Brinckmann, has had to put under contribution the whole range of ceramic literature in order that every section of his catalogue should be prefaced with an historical notice of the ware and of its makers. Such a plan entailed a formidable labour of compilation, and it has been achieved with great success. As an epitome of the history of ceramic art it is equal to the best work of the same order, and, we believe, more complete than any other with respect to the information it contains upon the German factories still under study. A special mention must be made of the illustrations mostly due to the pencil of Mr. W. Weimar, a very talented artist on the staff of the museum. They were drawn from the object itself, with extreme accuracy; due regard being given to the proper rendering, in black and white, of the varieties of substances and colours. We have no hesitation in saying that these truly artistic sketches, which do not seem to have lost their neatness in the reproduction, far excel the photographic clichés so extensively used for this kind of illustration.

BRINCKMANN (Justus). — Beiträge zur Geschichte der Töpferkunst in Deutschland. 1. Königsberg in Preussen. 2. Durlach in Baden. *Hamburg*, 1896. Imp. 8°, pp. 35; with 9 illustr. 2 m.

"Contribution to the history of the potter's art in Germany. 1. Königsberg in Prussia. 2. Durlach in Baden."

In 1776, Councillor Ehrenreich, who had previously been connected with a similar undertaking at Marieberg in Sweden, established a faïence manufactory at Königsberg under royal patronage and with subsidies from the King of Prussia. The factory produced faïence painted in the Strasbourg style and imitations of English earthenware, but with little success. The works closed in 1811. Another factory, started also in 1776 by the brothers Collins, was still less successful, for in 1785 it was reported to have ceased. Its speciality was a black basalt body with which portrait medallions of the celebrated men of the period were made. In the list of these medallions we notice one of Admiral Rodney.

J. A. Benkieser & Co. obtained a privilege from the Margrave of Baden in 1749 for the manufacture of faïence. The works were in existence for about one hundred years. Several examples of presentation jugs, dated, inscribed, and painted with subjects referring to the trade, or occupations, of the party for whom the piece had been made, are illustrated in this paper.

—— Kensan. Beiträge zur Geschichte der Japanischen Töpferkunst. *Hamburg*, 1887. 8°, pp. 61; with 1 col. pl. and 15 illustr. and marks. (Reprint from *Jahrbuch der hamburgischen Wissenschaft Anstalten.*) A few copies printed on Japan paper have 2 col. pl.

"Kensan; a contribution to the history of Japanese ceramic art."

BRINKLEY COLLECTION.—Description of a collection of Japanese, Chinese, and Corean porcelain, pottery, and faïence made by Cap. E. Brinkley, of Yokohama; by E. Grecy. *New York.* 1885.

BRINKLEY.—The art of Japan, in two sections. Pictorial art; applied arts. *Boston, U.S.A.*, 1901. 2 vols. Fol.; with 16 col. pl. inlaid in mounts, and numerous text illustr., chiefly by Japanese artists. £6, 10s.

—— Japan and China; their history, arts, sciences, manners, customs, laws, religion, and literature. *London*, E. C. Jack, 1904. 12 vols. 8°. £8. Vol. viii.—Ceramic art of Japan; with 23 pl. Vol. ix.—Ceramic art of China; with 16 pl.

BRIZIO (E.).—Relazione sugli scavi eseguite a Marzabotto dal Nov. 1888 a tutto Maggio 1889. *Roma*, 1890. 4°, pp. 91; with 10 pl. (1 of pottery.) (Reprint from *Monumenti antichi.*) 10 fcs.

"Report on the excavations made at Marzabotto from November, 1888, to to May, 1889."

A complement to the works of Gozzadini.

—— Sculture fittile scoperte in Civita Alba, nel commune di

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Sassoferrato. *Roma*, 1897. 4°, pp. 22; with 17 illustr. (Extr. from *Notizie degli Scavi.*)

"Fictile sculptures discovered in Civita Alba, near Sassoferrato."

BROCKLEHURST (T. U.).—Mexico to-day . . . and a glance at the prehistoric remains and antiquities of the Montezumas. *London*, 1883. With 9 chromolith. pl. and 6 illustr.

BROMET (W.).—Position of the earthen vases inserted in the vaulting of the Church of St. Martin at Angers. *London*, 1847. 8°.

A sessional paper of the R.I.B.A. on the subject of acoustic pottery.

BRÖMSE (Fr.).—Die Ofen- und Glasurfabrikation, nach dem jetzigen Stande dieser Industrie. Mit besonderer Berücksichtigung der altdeutschen Majolika-Oefen, etc. *Weimar*, J. Voigt, 1896. 12°, pp. 123; with 7 illustr. 2 m.

"Earthenware stoves and their glazing according to the conditions of modern manufacture; with particular considerations regarding the old German majolica stoves."

BRÖNDSTED (P. O.).—Mémoire sur les vases panathenaïques. Traduit de l'Anglais par J. W. Burgon. *Paris*, F. Didot, 1833. 4°, pp. 39; with 6 pl. 6 fcs.

This paper, read before the Royal Society in 1831, was printed in vol xi. of the *Transactions*. An edition, in English, appeared in a separate form, and with the plates engraved for the French edition, London, 1834, 4°.

The victors of the Athenian athletic games received prizes consisting of painted amphoras full of olive oil from the woods sacred to Minerva. At the death of the athlete the trophies he had won during his life were buried in the grave by the side of his body. A number of such amphoras were discovered in the excavations. They are all suitably inscribed with the name of the winner and that of the, then, ruling Archon, a practice facilitating the accurate determination of the date of their manufacture.

BRONGNIART (A.).—Argile. *Strasbourg*, Levrault, 1816. 8°, pp. 96. (Reprint from *Dictionnaire des sciences naturelles.*)

Alexandre Brongniart had been director of the manufactory of Sèvres for sixteen years, when he contributed this paper to Levrault's *Cyclopedia*.

—— Mémoire sur les couleurs vitrifiables. (In *Journal des Mines*, vol. xii., p. 58.)

"An essay on vitrifiable colours."

—— Essai sur les arts céramiques (Formant l'article "Poterie" du *Dictionnaire technologique*, par Thomine). *Paris*, 1830. 8°, pp. 309; with 7 pl.

This work may be considered as the first edition of Brongniart's *Traité des arts céramiques*, published fourteen years later in its ultimate form.

—— Porcelain. (Reprint from the *Encyclopedie Modern*, by Courtin.) *Paris*, 1830. 8°, pp. 24.

A much abridged sketch extracted from the work which appeared in the same year.

—— Notice sur la manufacture de Sèvres. Du caractére et de l'état actuel de la manufacture royale de Sèvres, et de son influence sur l'art et le commerce de la porcelaine. *Paris*, Didot, 1830. 4°, pp. 31.

"A notice of the character and actual conditions of the Royal manufactory of Sèvres, and its influence on the artistic and commercial development of porcelain manufacture."

This pamphlet appeared under the initials A.B. It was written as an answer to the attacks directed against the Royal manufactory. After having exposed the benefits accruing to private manufacturers from the scientific experiments continually carried on in that establishment, and the important improvements already effected through its agency, the writer points out the necessity of maintaining the Royal subsidy which was then in danger of being withdrawn.

—— Rapport fait à la commission des arts céramiques du jury central des produits de l'industrie francaise. *Paris*, 1839. 8°, pp. 74.

—— Arts céramiques. Rapport fait par Mr. A. Brongniart. *Paris*, 1845. 8°, pp. 107.

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Two reports on the section of ceramics at the Paris exhibitions of 1839 and 1845. Of great importance as a record of the conditions of the French industry at that period.

BRONGNIART (A.).—Premier memoire sur les Kaolins, ou argiles à porcelaine, sur la nature, le gisement, l'origine, et l'emploi de cette sorte d'argile. *Paris*, Gide, 1839. 4°, pp. 57; pl. 3 fcs.

"First memoir upon the kaolins or porcelain clays; their nature, mode of occurrence, origin, and use."

BRONGNIART et MALAGUTI. — Second mémoire sur les Kaolins ou argiles à porcelaine, sur l'origine et la nature de cette sorte d'argile. *Paris*, Gide, 1841. 4°, pp. 83; with tables of the chemical composition of felspar, and 6 pl.

These two memoirs have lost nothing of their scientific value; their contents have been put under contribution by all writers of technical books on ceramics. Malaguti held the position of chemist at the factory of Sèvres during the last years of Brongniart's direction. Looking at the pottery manufacture from a scientific point of view, Brongniart was convinced that a porcelain made of natural clays was vastly superior to any substitute obtained by a combination of artificial substances. Consequently, the making of the old *Porcelain tendre* was completely abandoned from the first years of his directorate; nothing but the kaolins found in French soil being henceforth employed in the Royal factory.

Both memoirs appeared in the *Archives of the Museum*, but a few copies were printed with a separate title.

—— Traité des Arts ceramiques, ou des Poteries, considérés dans leur histoire, leur pratiques et leur theories. *Paris*, Bechet, 1844. 2 vols. 8°, pp. 592-706; with atlas of pp. 80, and 60 pl. 30 fcs. A second ed. was published in 1854.

"Treatise of the ceramic arts, or pottery, considered historically, practically, and theoretically."

If one single book had to be selected to represent ceramic literature in a miscellaneous library, if a student of pottery manufacture had to part with all his technical works save one, we have no hesitation in saying that the choice should fall upon Bronginart's *Traité des Arts Céramiques*. Before Brongniart gave to the learned world a treatise which was to raise the potter's art to the level of a science, nothing but uncertain and desultory attempts had been made to gain that end.

He was still a young man when he found himself at the head of the Royal Manufactory of Porcelain of Sèvres. From that day his life was spent in improving the manufacture, enlarging the range of production, and enhancing the prestige of this paragon establishment. A consummate scientist, to whom all branches of knowledge were equally familiar, he merged his multiple faculties into the practice of the avocation of his choice and became the greatest ceramist of his day. Brongniart was one of the robust sons of the French Revolution, whose sound and mighty spirit was animated by a love of truth and a devotion to duty; a man of thought and deeds, such as were wanted at that moment to reorganise and strengthen the national institutions that the storm of social convulsions had left tottering on their basis. No other man could have written such a noble book. Many of his contemporaries displayed, in the pursuit of the arts and sciences with which their names will be for ever associated, the same striking clearness of views and stability of principles. It may be said that their work is of an ultraformal character, nay, often turgid and pedantic. One must bear in mind that the attractiveness of the ever-changing rules of caprice and fashion, the elegance and simplicity of a refined taste to which we are apt to sacrifice, in our own time, exerted no influence on these intellectual toilers bent on laying the foundations of a transformed France. Decorative art was certainly at a low ebb under Brongniart's direction of the factory at Sèvres. Yet, in all art matters, he always sought the advice of the most celebrated painters and sculptors, and never took upon himself the responsibility of guiding the tendencies of the artistic work.

One cannot attempt to review and praise a book of such paramount importance. Let it suffice to say that, historical, scientific, and practical in turn, it contains a wonderful summary of all that a potter should know before he may consider himself as thoroughly proficient in his art. All the information was gathered from the most reliable sources; all technical experiments had been carried out by the writer himself, or under his direct supervision; no statement was set down in the book before its accuracy had been submitted to exact scrutiny and conclusively corroborated.

The methods of manufacture have since undergone sweeping modifications in some branches of the ceramic industry. Special publications have done much to enlarge the field of theoretical and practical knowledge. A. Brongniart gave us the first complete treatise on the subject. Some portions of it may now appear out of date; nevertheless, in a perplexing case, when other authors are found to disagree, we may say: "Turn again to the old work and see what the master says about it."

With the exception of the chapters on porcelain decoration, done into German, the book has not been translated into any foreign language.

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BRONGNIART et RIOCREUX.—Description méthodique du Musée céramique de la manufacture royale de porcelaine de Sèvres. *Paris*, Leleux, 1845. 4°, 1 vol. text, pp. xv-456, and 1 vol. pl., pp. 8, with 80 pl. col. by hand. 150 fcs. A reprint with pl. in black and white sells at 40 fcs.

"A methodical and descriptive catalogue of the Ceramic Museum at the Royal Porcelain Manufactory of Sèvres."

Brongniart had good cause to be proud of the ceramic museum he had established as an annex to the manufactory of Sèvres. In the year 1845 the museum, commenced in 1812, had already attained a development that exceeded the expectations of the founder himself. This gratifying result had been obtained, notwithstanding the scantiness of funds granted by the Government, by the untiring exertion of the director and his devoted assistant, D. Riocreux. No other collection existed in which examples of all kinds of pottery could be seen gathered together and systematically classified. The catalogue was the necessary complement to such a comprehensive assemblage; its publication largely assisted the development of ceramic studies, and made the museum known to the collectors of all countries. The plates, carefully coloured by hand, had been lithographed by Jules Peyre, who later on became chief designer of the Royal Manufactory. It is a matter of regret that plates and letterpress should have been printed upon clay-loaded paper, just introduced at the time as a cheap substitute for the fine, but costly, hand-made paper formerly used for publications of this order. As a consequence, all copies of this work are more or less spotted with damp, and will certainly decay before long.

—— Traité des arts céramiques, etc., par A. Brongniart; 3e edition avec notes et additions par A. Salvetat. *Paris*, Asselin, 1877. 2 vols. 8°, pp. xxxii-1588. Portrait and atlas of 71 pl., with their description. 30 fcs.

No one was better calculated than Salvetat, for many years chemist at the factory of Sèvres, to bring to the level of modern knowledge the *magnum opus* left by his revered master. The expediency of such a scheme may be questioned, as a rule, and particularly when it applies to a standard book which depicts so faithfully the conditions in which the potter's art stood at the time of its publication; one would often prefer to have it in its original form. Such modifications, whether addition or deletion, as the reviser deems necessary to introduce savour somewhat of discourteous criticism. There is no lack of modern books that can be conjointly consulted for all that pertains to the changes that have taken place in the conduct of pottery manufacture. As regards the fundamental principles of the science of ceramics, Brongniart's treatise is never at fault.

BROOKS (G.).—The china collector's assistant. *London*, 1860. 8°, pp. 15.

In this little handbook the marks printed in blue, separately, are stuck on the margin of the leaves.

BROSSARD (P.).—Les faïences lyonnaises au dix-huitieme siècle. *Paris*, 1881. 4°, pp. 16; with 1 pl. and 1 illustr. (Reprint from the *Revue des arts décoratifs*.)

"The faïence of Lyons during the eighteenth century."

Historical information, published for the first time by Mr. Brossard, curator of the Museum of Industrial Art at Lyons, concerning the royal manufactory of faïence, established in 1733 by Joseph Combe, and subsequently carried on by Dame Lamalle, with an annual subsidy of money granted by the town council, from 1738 to 1758. Also, a few particulars referring to a few other manufacturers of the same period.

BROUSSON (H. F.).—Practical help to amateurs and artists for painting and decorating all latest productions in pottery; with photos. of over 200 different objects, and guide to purchase. *London*, 1886. 8°, pp. 64; with 8 photos. of forms.

A trade catalogue of the Artists' Colours Manufacturing Co.

BROWN (Henry).—The Renaissance of art pottery in Lambeth. *London*, 1898. 4°, pp. 16; with 19 text illustr. (Reprint from *Architecture*.)

History of the Doulton factory and description of the latest productions.

BROWN (J.).—Brick ornament and its application. Catalogue and pattern book of architectural terracotta manufactured by Jabez Brown and Braintree, Chelmsford (Essex). *London*, 1877. S. fol. of 64 pl.

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BROWNE (J. W.).—Calcutta Exhibition, 1882. Descriptive catalogue of articles exhibited at the Calcutta Exhibition of articles of Indian manufacture. *Calcutta*, 1883. Fol. Pottery: pp. 367-401.

BROWNE (Sir Th.). — Hydriotaphia. Urn burial; with an account of some urns found at Brampton in Norfolk; with introduction and notes by Sir John Evans. *London*, printed at the Chiswick Press, 1893. 8°, pp. xxvi-109; with portrait and 2 pl. of urns. 5s.

The first edition of *Hydriotaphia* was published in 1658. The account of some urns found in Bampton field, in February 1667-68, was printed for the first time in 1712, after the death of the author. "The conclusion of the essay on Urn-burial," says Th. Carlyle, "is absolutely beautiful. . . . Browne must have been a good man."

BROWNFIELD (A.).—The Lock-out. A potters' guild. Proposal by Arthur Brownfield (master potter). *Hanley*, 1892. 8°, pp. 32.

When, owing to the bad circumstances of the trade, the manufacturers of Staffordshire deem it expedient to lower the rate of wages, if the operative refuse to accept the reduction, work is temporarily stopped in the factories until the contending parties have come to some arrangement; this is called a "lock-out." In 1892 such an extreme measure was on the point of being applied all over the district of "The Potteries." One of the leading manufacturers, Mr. Brownfield, proposed as a safe-guard against further depression of the trade, that all masters should combine together and constitute themselves into a Guild having for its object the establishment of a fixed standard of remunerative prices, which all members should be bound to maintain. The utter impossibility of persuading the free producer of our day to return to the autocratic rules by which the handicrafts of old have so long been fettered did not seem to have entered the mind of the projector of this dreamy scheme, or to have shaken in the least the confidence he had in the ultimate success of his exhaustive, but somewhat inconsistent calculations.

BROWNING (Dr.).—The story of the common willow-pattern plate. Translated from the Chinese. *Liverpool*, Hollingshead & Walker, 1882. Sq. 16°, pp. 32.

"Who is there who has not inquisitively contemplated the mysterious figures on the willow-pattern plate? Who, in childish curiosity, has not wondered what those three persons, painted in dim blue outline, were doing upon that bridge? What was the boatman waiting for in his barge without oars upon that white stream? and why are those disproportionate doves represented kissing each other as though intensely joyful over some good deed done?" So writes the author of this booklet, and he gives us a Chinese tale of his own imagination in which the mystery is ingeniously explained.

BROWN-WESTEAD, MOORE & Co. — The Cauldon china. *Hanley*, 1893. Obl. 8°, pp. 15; with 4 illustr.

A small album printed for presentation. It contains a description of the objects sent by the firm to the Chicago Exhibition.

BRÜNING (A.)—Europaisches Porzellan des XVIII. Jahrhunderts. Katalog der von 15 Februar bis 30 April, 1904, im Lichthofe des Kgl. Kunstgewerbe-Museum zu Berlin ausgestellten Porzellan. *Berlin*, Reimer, 1904. Sm. 4°, pp. li-216; with 40 collotype pl. (some coloured) and 2 pl. of marks. £1, 10s.

"European porcelain of the eighteenth century exhibited in the Light Court of the Berlin Museum of industrial art."

One of the most comprehensive collections of choice examples from the porcelain of the chief German factories ever brought together. The exhibition also comprised a selection of the products of the other European porcelain works.

—— Porzellan. Handbücher der Koniglichen Museen zu Berlin. *Berlin*, 1907. 8°, pp. 230; with 166 illustr. 2s. 6d.

"A handbook to the section of porcelain in the Kunst Gewerbe Museum."

Historical notices, illustrated with examples in the collection.

BRUNN (E.). — I relievi delle urne etrusche. Vol. i.—Circlo Troico. *Roma*, 1870. 4°, pp. viii-132; with 99 pl. engr. in outline. 50 fcs.

"The reliefs of the Etruscan urns. Trojan Cycle."

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BRUNN and KÖRTE.—Vol. ii. With 109 pl. *Roma*, 1896.

The square sarcophagi reproduced in these volumes have all been found in Etruscan territory, but the style of the reliefs with which they are decorated seems in most cases to indicate Roman work of the late period, rather than Etruscan art. A great number of them are of terra-cotta; the material of which each example is made is not, however, mentioned in the descriptive notices, which deal merely with the subjects represented.

BRUNN (H.).—Geschichte der griechischen Künstler. *Braunschweig*, 1853-59. 2 vols. 8°.—2nd ed. *Stuttgart*, 1889. 8°. 20 m.

"History of the Greek artists."

A portion of the work deals with the vase painters.

—— Problem in der Geschichte der Vasenmalerei. *München*, 1871. 4°, pp. 72.

"A problem in the history of vase painting."

A great controversy has been carried on as to the origin of the early pottery, decorated with geometrical traceries, found in Greece. By some writers it is held as having been imported from Asia; or, at least, inspired from works of the Asiatic art. Mr. Brunn, taking up the theory previously presented by Gonze, maintains that their style of decoration is absolutely Aryan in character, that it originated in Central Europe, and he proposes that this particular group of rudely painted vessels should be brought together under the name of Pelasgic pottery.

—— Griechische Götterideale in ihren Formen erläutert. *München*, 1893. 8°, pp. 110; with 3 illustr. of terra-cottas. 8 m.

"The plastic forms in which the Greeks have expressed their ideal of the gods."

—— Griechische Kunstgeschichte. I. Die Anfänge und die älteste decorative Kunst. *München*, 1893. 8°.

"The history of Greek art. 1. The beginnings and earliest types of decorative art."

It has many illustrations of archaic pottery.

—— Die petersburger Poseidon Vase. *Leipzig*, 1876. 8°, pp. 16.

"The Poseidon vase in the Saint Petersburg Museum."

The subject painted on this vase reproduces the central group in the west pediment of the Parthenon.

—— Ueber die Aristonophos Vase. *S.l.*, 1881. 4°, pp. 20; with 2 pl.

A vase of the Mycenean style, made at Rome, and signed by the potter Aristonophos.

—— Ueber die Ausgrabungen der Certosa von Bologna. Zugleich als Fortsetzung der *Problem in der Geschichte der Vasenmalerei*. *München*, 1887. 4°, pp. 59. 2 m.

"On the excavations made at the Certosa of Bologna; together with the continuation of the disquisition, entitled *A Problem in the History of Vase Painting*."

An answer to the criticism which arose out of the publication of Brunn's first paper on the subject.

BUCH (Adam).—One hundred engravings from paintings on Greek vases which have never been published, drawn and etched by A. Buch from private collections now in England. *London*, 1812. Fol.

The work is mentioned by Brunet. The first part, comprising ten plates, is preserved in the library of the Archæological Society. It has become so extremely scarce that we may question whether the publication has ever been completed; I never heard of a complete copy being in existence. Adam Buch was a pupil of Minasi.

BUCHER (B.).—Die Kunst im Handwerk. Vademecum für Besucher Kunstgewerblicher Museen, Ausstellungen, etc. *Wien*, 1872. 12°. Ceramics, pp. 126-144.

"Art workmanship. A manual for the visitor to industrial museums, exhibitions, etc."

—— "Mit Gunst." Aus Vergangenheit und Gegenwart des Handwerks. *Leipzig*, W. Grunow, 1885. 8°, pp. 461. 5 m.

"'With your leave.' Handicrafts of past and present times."

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Under this title, the greeting formula in use among members of the ancient Trade Guilds, the author has collected the various papers on industrial arts he had contributed to the German periodicals. Several chapters are devoted to ceramics, namely: drinking jugs, Jacobas' Kannetjes, the Oiron faïence, Bernard Palissy, earthen vessels and history, the oldest porcelain of Europe, Capo di Monte, Buen Retiro and Alcora.

BUCHER (B.).—Die alten Zunft- und Verkers-Ordnungen der Stadt Krakaw. *Wien*, Gerold's son, 1889. 4°, pp. 112; with 27 pl. 16s.

"The ancient guild and trade regulations of the city of Cracow."

Contains: "Obligatio figulorum ad edif. Justitas, 1406," and "Statua figulorum, 1504," pp. 64-68, with a plate of a potter at work. After the original MS., "Codex Picturatius," by Balthazar Behems in the K.K. Jagellonische Bibliothek.

BUDDINGH (D.).—Over oude en latere drinkplegtigheden der Scandinaviërs, Germanen en Nederlanders. *The Hague*, 1842. 8°; with illustr. of old vessels, Jacobas Kannetjes, etc. 4s.

"Upon the ancient and later drinking customs of the Scandinavians, Germans, and Nederlanders."

BUDE (L.) and LACHER (C.).—Kunstgewerbliche Arbeiten aus der kulturhistor. Ausstellung zu Graz. *Graz*, 1884. Fol.; with 100 photogr. pl. 80 m.

"Works of industrial art in the Graz Historical Exhibition of 1883."

BUHLER (Chr.).—Die Kachelöfen in Graubünden aus dem XVI.-XVIII. Jahrhundert. Eine Kunst und Kulturgeschichtliche Studie. *Zürich*, C. Schmidt, 1880. Fol., pp. 44; with 9 col. pl. by J. J. Hofer.

"The earthenware stoves of the 'Grisons' canton, from the sixteenth to the eighteenth century. An a tistic and historical essay."

The canton Graubünden, or Grisons, is rich in old buildings, many of which can still boast of having preserved their ancient architectural stoves, ornamental pillars formed of tiles and slabs of enamelled pottery, often provided at the sides with a seat constructed of the same material. They were all of national origin, having mostly been manufactured by the celebrated Winterthur potters. It has evidently been a most pleasant task to the author of this descriptive sketch, a learned clergyman of the locality, to hunt out his examples in distant villages and to give us the benefit of his discoveries. The traveller in the Engadine has had occasion to admire in the Rathhaus of Choire, and in some other ancient buildings of the same town, several remarkable examples of the art of the Swiss stovemaker, ranging in date from 1564 to 1734. Many more curious stoves are scattered all over the district, namely: at Davos, Malans, Bremgarten, etc. The earliest types, built up of tiles embossed with high reliefs, and glazed with black or dark green glaze, do not bear any date or monogram. The more ambitious structures by which they were succeeded, formed of large slabs of stanniferous faïence, elaborately painted in various colours, are generally dated and signed by their makers. On these we find the name of a family of Swiss potters, the Pfaus, to whom the excellence of their productions assigns a place amongst the masters of the art. From the fine chromos accompanying the letterpress, we may judge of the style and of the importance of the works made by Heinrich and David Pfau, who worked at Winterthur between 1620 and 1697. Later on the stove manufacture was carried on in several places, and other fine examples bear the names of Meier of Steckborn 1763, and Gaspar Roustaller 1771. Of all these and of many others the writer gives a most complete description. The transcription of the German sentences, or lines of poetry, which are inscribed under the painted subjects, add much to the interest of this exhaustive monograph.

BULL (P.).—Die Emaille-Fabrikation. Anleitung zur praktischen Herstellung der Emaille, der Geschirre und das Emaillieren nach dem nuesten Verfahren von P. Bull's Technische Bureau für Emaille-Industrie. *Hamburg*, Bergedorf, 1895. 8°, pp. 168. 14 m. A supplement (4 m.) was published in 1897. Privately printed.

"The enamel manufacture. Instructions for the practical preparation of enamels; the making of vessels and the way to enamel them, from the latest experiments."

Although this receipt book is particularly intended for enamelling upon metals, it contains many useful suggestions for the making of ceramic colours and enamels.

BULLE (H.).—Die Silene in der archaischen Kunst der Griechen.

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München, Ackermann, 1893. 8°, pp. 77. 2 m.

"The Silenes in Greek archaic art."

The distinctive character of the Greek and Italian styles of vase painting is commented upon by means of the difference existing in the representation of Silene on the vases found in the two countries.

BURAT (J.).—Exposition de l'industrie française, année 1844. Description méthodique accompagnée d'un grand nombre de planches et de vignettes et d'un essai historique sur les expositions de l'industrie. *Paris*, 1844. 2 vols. 4°.

"Exhibition of the French industry in the year 1844. Classified description, illustrated with numerous plates and woodcuts, and prefixed with an historical essay on the industrial Exhibitions."

BURGES (W.).—Art applied to industry. A series of lectures. *Oxford*, 1865. 8°. Pottery, pp. 27-39; Bricks, pp. 100-102.

BURGESS (W.).—Staffordshire *versus* American pottery. *Washington*, 1891. 8° (in U.S. *Consular Reports*, No. 132), pp. 23.

—— English pottery and pottery trade. *Washington*, 1892. (In U.S. *Consular Reports*, No. 136.) Pp. 8.

BURGON (Th.).—Attempt to point out the vases of Greece proper which belong to the heroic and Homeric ages. *London*, 1845. 8°, pp. 40; 1 pl.

BURKE (M. D.). — Brick for street pavements; an account of tests made of bricks and paving blocks, with a brief discussion of street pavements and the method of constructing them. *Cincinnati*, 1892.

BURLAMACCHI (Marchesa).—Luca della Robbia. *London*, G. Bell, 1900. 8°, pp. vi-121; with 40 illustr. 5s.

Several documents relating to Luca della Robbia are given in the Appendix. They do not add much to our previous knowledge of the master and his work. A catalogue of all the faïence works made by him and by his successors is appended to the biography; it is very incomplete as regards the collections in other countries than Italy. As to what regards Italy, we notice that the important frieze of the Pistoja hospital, which is noticed in the text, has not been entered on the list.

BURLINGTON FINE ARTS CLUB.—A short description of the English and Continental porcelain exhibited June, 1873. *London*, 1873. 4°, pp. 24; with 18 photogr. p. £3, 10s.

—— Illustrated catalogue of specimens of Persian and Arab art exhibited in 1885. *London*, 1885. 4°, pp. xxii-70; with 22 phototyp. plates. (A few copies have some additional plates.) Introduction by Henry Wallis. £2, 10s.

—— Catalogue of specimens of Hispano-Moresque and majolica pottery. *London*, 1887. 4°, pp. viii-60. 3s.

—— Catalogue of objects of Greek ceramic art. *London*, 1888. 4°, pp. 105; with 2 woodcuts and 54 autotype pl. Catalogue prepared by W. Fröhner. £6.

—— Exhibition of the art of ancient Egypt. *London*, 1895. 4°, pp. xlvii-129; with 7 pl. in outline (4 of pottery), and 27 autotype pl. Introduction by H. Wallis. £1, 16s.

—— Catalogue of blue and white Oriental porcelain. *London*, 1895. 4°, pp. xxii-55; with 4 pl. of marks. Introduction by Cosmo Monkhouse; catalogue by Richard Mills. 6s.

—— Catalogue of coloured Chinese porcelain exhibited in 1896. *Lon-*

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don, 1896. 4°, pp. xiii-67; with 5 pl. of marks. Introduction by C. Monkhouse; catalogue by R. Mills. 6s.

BURLINGTON FINE ARTS CLUB. — Exhibition of ancient Greek art. *London*, 1904. 4°, pp. xxxii-265; with 40 pl. £6.

—— Exhibition of the faïences of Persia and the nearer East. *London*, 1907. 4°, pp. 82. Cat. by Ch. H. Read.

The illustrated catalogues of the Burlington Fine Arts Club, having been printed by subscription for members only, it is but seldom that copies of them are met with in the trade. The larger part of the objects described and illustrated in these catalogues, being borrowed from private collections, they are published there for the first time.

BURNE (F. S. G.) and MILES (H. J. A.).—Tiles from Dame Marjorie's chimney corner and china from her cupboard. *London*, s.d. (1880?) Album. Sm. 8°; 32 pl. printed in blue. 3s.

A book for children by two ladies. Original drawings for painted tiles, with sketches from specimens of old china introduced in all available spaces.

BURNETT.—Burnt-in photography on porcelain, glass, and allied vitreous and ceramic fabrics. *Edinburgh*, 1857. A single sheet 4°.

BURTON (W.).—Cantor lectures. On material and designs in pottery. *London*, 1897. 8°, pp. 19; with text illustr. (Reprint from the *Journal of the Society of Arts*.)

Examples of ancient ceramic art are described and examined in this paper to support the views of the lecturer on the direction that should be followed in modern manufacture. Mr. Burton is director of the Pilkington Tile Works.

—— The use of lead compounds in pottery from the potter's point of view. *London*, 1899. 8°, pp. 83. 1s.

A concise, practical, and unbiased examination of the question lately raised on the dangers consequent upon the methods employed in England for the glazing of earthenware. It was written in answer to the official report prepared by Professors Thorpe and Oliver, in which so many restrictions are advocated in the use of lead, that it amounts almost to its absolute prohibition. Mr. Burton demonstrates the impossibility of applying such a drastic measure, and recommends the use of fritted lead; a system which, in the Continental factories, has resulted in the disappearance of all cases of illness among the people working with lead glazes.

—— A history and description of English porcelain. *London*, Cassell, 1902. 8°, pp. vii-192; with 24 col. pl., 88 halftone illustr., and 11 pl. of marks. £1, 10s.

The technical part of this book, written by an experienced potter, will particularly instruct and interest the china collector, who could not obtain an equal amount of clear and reliable information on the nature and specific qualities of the various porcelain wares of English manufacture in any other ceramic history.

—— A history and description of English earthenware and stoneware (to the beginning of the nineteenth century). *London*, Cassell, 1904. 8°, pp. xv-192; with 24 col. pl., 89 illustr., and 4 pl. of marks. £1, 10s.

A well considered and revised survey of all information previously obtained on the matter.

—— Porcelain; a sketch of its nature, art, and manufacture. *London*, Cassell, 1906. 8°, pp. viii-261; with 50 half-tone pl. 7s. 6d.

The earlier chapters aim at initiating the china collector into the technics of porcelain manufacture. A reprint of the translation of the Letters of Père d'Entrecolle occupies the larger part of the section of the book devoted to Chinese porcelain. The history of the European manufactories is succintly and clearly compiled from standard monographs.

BURTY (Philipe).—Chefs-d'oeuvres des arts industriels. Céramique—Verrerie et Vitraux—Emaux—Métaux—Orfévrerie et bijouterie—Tapisserie. *Paris*, Ducrocq, 1866. 8°, pp. 598; with 200 illustr. 10 fcs.

"Masterpieces of the industrial arts. Ceramics — Glass-making and stained

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glass — Enamels — Metals — Goldsmith and jeweller's work—Tapestry."

The talented craftsmen of yore who have left the stamp of their masterly personality impressed on the material they have shaped into things of beauty had been, long before, acknowledged as incontestable artists. But the many admirers of the arts of the past were still far from being ready to realise that talent of the true sort was dormant in the modern workshop, and that more than one exceptionally gifted designer or modeller, was only waiting for the opportunity of displaying his creative powers, and assert his artistic personality. At that moment, to suggest that any superior example of painted pottery, chased metal, carved wood, etc., the work of a living artisan, could be deemed to be sufficiently remarkable in conception and treatment to rank on the same line with a painted canvass or a marble statue, was considered nothing short of extravagant. Nevertheless, a few clear-sighted connoisseurs, setting aside the trammels of deep-rooted prejudices were joining their efforts in bringing about a general recognition of what they called the "industrial arts." Burty became the accredited champion of the cause, and bravely conducted a front attack against the mighty powers of the hour, academic disdain and senile obstinacy. He constituted himself "critic of industrial art," a speciality assumed subsequently by many other writers, but for which Burty was uncommonly well qualified as one may judge from the merits of the essays and articles he published from day to day in the French periodicals. The fruit of many years' observation and experience has been embodied in this book, a large part of which is devoted to ceramics. The author did not hesitate to bring his history of the potter's art well up to date. He was the first who dared to speak of the leading craftsmen of his day as equalling the ancient masters of the best periods. It remains to be seen whether posterity will ratify his judgment.

The work has been translated into English by W. Chaffers.

We cannot undertake to give a complete list of Burty's contributions to the serial publications to which he was a constant collaborator. The following have been reprinted in a separate form.

—— Exposition des Beaux-Arts appliqués à l'industrie, 1874. Rapport sur la céramique. *Paris*, Pougin, 1874. 8°. (From the *Revue des arts décoratifs.*)

—— La poterie et la porcelaine au Japon. *Paris*, 1885. 8°. (From the *Revue des arts décoratifs.*)

—— Bernard Palissy. *Paris*, Rouam, 1886. 4°, pp. 60; with 20 illustr. 3 fcs.

BURTY (Collection, Ph.).—Catalogue of sale. *Paris*, 1891. 8°, pp. 319; with 1 pl. and text illustr. drawn by Ph. B. Introduction by S. Bing.

Oriental ceramic: Nos. 1321-1522.

BURY-PALLISER (Mrs.). — The china collector's pocket-companion. *London*, Sampson Low, 1874. 12°, pp. 136; with marks. 3s.

BUS.—A dish of gossip off the Willow Pattern, by Bus, and plates to match by Fus. *London*, Laidlaw, s.d. Sq. 8°, pp. 32; with illustr. printed in blue. 2s.

BÜSCHING (J. G. G.).—Grabmal des Herzogs Heinrich des Vierten von Breslau. *Breslau*, 1826. Fol., pp. 20; with 5 engr. pl. 15s.

"Tombstone of the Duke Henry IV. of Breslau."

Most of the writers on ceramic history, relying on A. Demmin's authority, have mentioned the tomb of Duke Henry IV., erected in the Church of Breslau in 1295, as incontestable evidence that the art of enamelling on clay was practised in Germany long before majolica was made in Italy. Demmin had especially mentioned the bright and glossy red, conspicuous among the brilliant colours with which the monument was said to be *enamelled*, and the beauty of which the Italian majolica has never equalled. As the statement is altogether erroneous, it is not unimportant to give the following extracts from the work of a local historian in which the tomb is accurately described.

"All the monumental tombs of Silesia," says Büsching, "are made of marble, stone, or porphyry; the upper part of the tomb of Henry IV. is exceptionally made of terra-cotta; the rest of the monument being, however, carved out of sandstone in the usual style. The whole of the structure—the terra-cotta as well as the sandstone part—was, at one time, coated over with distemper colours, but very few traces of the painting can now be recognised."

BUSHELL (S. W.).—Chinese porcelain before the present dynasty. *Peking*, Pie-T'ang Press, 1886. 8°, pp. 55. (Reprint from *Journal of the Pekin Oriental Society.*)

No more precious document could have come to hand to assist the historian of Oriental ceramics in fixing the various styles of por-

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celain made in China from the earliest times on record than the old Chinese MS., of which this paper gives a correct, if not a complete, translation. It is the authentic catalogue of a choice collection of porcelain formed, towards the end of the sixteenth century, by an experienced amateur. To the minute description of the specimens in his possession the collector had added accurate sketches of the originals carefully executed in water-colour. When Bushell published his translation he could not accompany it with reproductions of these sketches, since the original MS. was thought to be irretrievably lost. Many points clearly established by this catalogue may now, however, be considered as definitely settled, and the importance of such a text-book could not be overrated. An interesting account of the preparation of ceramic colours in use during the reign of Van-li, 1573-1619, and of the various styles of manufacture prevailing at the same period, was affixed by the Chinese collector to the third part of his MS.; this has been included in the translation of the catalogue.

BUSHELL (S. W.).—Oriental ceramic art. Illustrated with 116 plates in colour and 437 black and white cuts, reproducing specimens in the collection of W. T. Walters. With a complete history of Oriental porcelain, including processes, marks, etc., by Dr. S. W. Bushell, physician to H.B.M. Legation, Pekin; and an introduction and notes by W. M. Laffan. *New York*, D. Appleton, 1897. Ten parts, imp. fol. The text has been reprinted in 8° form with the title, "Text edition to accompany the complete work." £100.

The owner of the collection had himself superintended the preparation of these sumptuous volumes; he died before the printing was quite completed and left to his executors the care of bringing them out. It took W. T. Walters forty years to form this collection, and the finest specimens procurable were bought by him regardless of cost. If smaller in size than the Dresden collection of Oriental porcelain, experts regard this one as superior in quality. The letterpress, contributed by S. W. Bushell, is based on the work described above, and contains a translation of the Fao-Shno, the best Chinese work on porcelain.

The plates were produced by Louis Prang of Boston, after the sketches painted in water-colours by J. Calowhill, formerly attached to the Royal Porcelain Works, Worcester.

—— Chinese art. *London*, printed by Wyman & Sons. 1904-06. 8°, 2 vols., pp. 156-151; with 239 illustr. 3s.

One of the Handbooks of the Victoria and Albert Museum. Ceramics: vol. ii. pp. 1-58, with 74 illustrations; marks and seals.

—— Chinese porcelain. *Oxford*, H. Frowde, 1908. 4°; with 83 plates in colour by W. Griggs, with corresponding Chinese text reproduced in facsimile, and accompanied by translation, notes, and introduction. £5, 5s.

When, in 1888, Dr. Bushell published an abridged account of the precious Chinese catalogue, once in his possession, the original MS. had been burnt in the fire which had occurred, the year before, at Whiteley's Repository. On his return to Pekin, the Dr. was pleasantly surprised to hear that, while the MS. was being offered for sale, a native artist had taken several accurate copies of it. It is one of these copies that he caused to be reproduced in colour by photographic process. The volume was handsomely printed at the Clarendon Press. Death carried away the author a few days after the publication of his work.

BUSHELL (S. W.) and LAFFAN (W. M.).—Catalogue of the Morgan collection of Chinese porcelain. *New York*, The Metropolitan Museum of Art, 1907. 8°, pp. lxxxii-195; with 76 half-tone plates. 13s.

This catalogue first issued, with coloured plates, for private circulation, has subsequently been reprinted for the use of the visitors to the museum.

BUSSY (Ch. de).—Exposition de Philadelphie en 1876. Rapport sur la céramique. *Paris*, Impr. Nat., 1877. 8°.

The official report of the French Commission.

BUTLER (Samuel). — Ex Voto; an account of the Sacro Monte, or New Jerusalem at Varallo-Sesia. With some notice of Tabachetti's remaining work at the Sanctuary of Crea. *London*, Longmans, 1890. 8°, pp. 277; with 20 collotype illustr. 10s. 6d.

In the wide plains of Lombardy, fields of brick-clay are more readily found than stone quarries; consequently, the architect had to depend, in most cases, on brick-works for the

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erection of a building, and on the use of moulded terra-cotta for its external decoration. Judging from the profusion and the beautiful style of the terra-cotta reliefs with which the Lombardy edifices, churches, palaces, private dwellings, etc., are often clad from basement to roof, one might expect that the potters of the country formed, in olden times, important corporations headed by talented and celebrated masters. But of these no traces are left in contemporary documents. While history has recorded the names of nearly all the architects and sculptors of the Renaissance period, it is silent with respect to the terra-cotta maker, to the practical skill of whom the former were indebted for the ornamentation of some of the finest monuments of Upper-Italy. One of the most stupendous examples of the ability of these anonymous potters is to be seen at the Sanctuary of Varallo. The place, still in a comparatively good state of preservation, took nearly a century to bring to completion. It comprises forty-eight chapels or oratories, each containing numerous figures of terra-cotta, arranged in groups. Some of these groups number no fewer than forty-six human figures and several horses, all being slightly over life-size. The figures are coloured over with distemper and have a background of landscape, architecture, and additional figures painted in fresco. The earliest chapels are the work of Gaudenzio Ferrari, a well-known Milanese painter, assisted by an efficient staff of modellers, working under his direction. One of the chapels, that of the crucifixion, bears the date 1529. Among the many artists who had been engaged on this work, Tabachetti is the most conspicuous and prolific. Tabaquet or Tabachetti was a sculptor of Flemish origin, who had come to settle in Lombardy. His name is only known in association with the terra-cotta figures of Varallo, where he worked up to 1610, and with another work of the same sort which he executed a few years later for the neighbouring Sanctuary of Crea. His figures, realistic in the extreme, have little in them that recalls the early style of the Milanese school, and pervaded the masterly work of his predecessor, Gaudenzio Ferrari. The Flemish sculptor revels in the grinning faces and in the extravagant attitudes of the grotesque personages so dear to Adrien Brawer, Van Ostade, and other Flemish painters. To an ill-disposed critic certain of these uncouth groups would appear to be composed of Flemish workmen who had just left the jollities of the Kermess to do occasional duty as supers in the performance of a village passion-play. We must refrain from expressing our personal impression with respect to Tabachetti's work, lest we should, in so doing, wound the feelings of the author of *Ex voto*. In his sincere and boundless admiration for the modeller of the *Journey to Calvary*, he declares that, had it been in his power to be gifted either with the talent of a Michael-Angelo, or that of a Tabachetti, he would have no hesitation in preferring to resemble the latter, rather than to be considered equal to the former.

The book gives no information about the potters who performed the practical part of this extraordinary work, the places where the ovens were situated, the conditions of the trade at that period, and other matters of kindred interest.

BUZONNIÈRE (de).—Notice sur l'emploi des machines pour la fabrication des briques dans les localités ou les débouchés ne sont pas très considerables, et description d'une nouvelle machine destinée à remplacer le Rebattage, nommée Calibreuse. *Orleans*, 1845. 8°, pp. 18; fold. pl.

"Notes on the use of brick-making machines in the localities where only a moderate production is required, and description of a new machine, destined to replace the 'beating in,' called 'Calibreuse.'"

BYNG-HALL (Major H.). — The bric-a-brac hunter; or, chapters on chinamania. *London*, Chatto & Windus, 1875. (2nd ed.) 8°, pp. 290; portrait. 4s.

Major H. Byng-Hall travelled all through Europe in the fulfilment of duties entailed by the position he occupied in the diplomatic service. Being also a passionate collector of old china, he took advantage of his prolonged sojourn in foreign countries to gratify this attractive pursuit. It is the result of his hunting expeditions through the curiosity shops of the Continent that he gives to his brother collectors of England, in a series of chatty chapters. One can detect in every page of his narrative his undivided predilection for the dainty pieces of porcelain, prettily painted and richly gilt, the cup and saucer, the little figure, the scent bottle and the bonbonniere; in short, the tasteful selection of nick-nacks which adorn a fashionable lady's china closet in her town mansion. He confesses his partiality for the figures of Buen-Retiro and Capo di Monte, underrated treasures which he prefers to all others, and which, for a time, he has been able to collect at his ease, without having to fear the rivalry of other amateurs; he is never tired of expatiating on their unequalled beauty. So much attention is bestowed upon his pet porcelain, that no time is left to speak about the majolica or the pottery of all kinds he may have met with in his rambles. Shops and bargains get by far the better of museums and descriptions of rare specimens, to which hardly a passing reference is given. The man of the world as well as the china collector will, however, find in this book all that the title promises.

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CADORIN (Ludovico).—Studii teorici e pratici di architettura e di ornato per la erezione delle fabbriche in terra cotta adattati ai besogni

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del secolo. *Venezia* and *Paris*, Bance, s.d. (1840 ?). Fol.; with 28 engr. pl. and notices in French and Italian. 20 fcs.

"Studies of theoretical and practical architecture and ornamentation for the erection of buildings in terra-cotta, adapted to the requirements of our times."

Views of ancient monuments and modern buildings of purely architectural interest.

CAHIER (A.).—Coup d'œil sur quelques parties du Musée de Douai. *Douai*, 1854. 8°. (Céramique: pp. 21-37.)

"A glance at some sections of the Douai Museum."

CAHIER (Ch.) et MARTIN (A.).—Suite aux mélanges d'archéologie, rédigés ou recueillis par les auteurs des vitraux de Bourges. I. Serie. Carrelages et tissus. *Paris*, Morel, 1868. 2 vols. Fol., pp. xii, and 250 pl. printed in brown. 50 fcs.

"A sequel to *Archæological Miscellanies*, described or gathered by the authors of *The Stained Glass Windows of Bourges*. First series—Tiles and Textiles."

Death alone could part the brotherly ties which united the two learned antiquaries to whom we owe the sumptuous and scarce work *The Stained Glass Windows of Bourges*. But even after the death of one of them, the collaboration may be said to have continued, for *Carrelages et Tissus* was published by the survivor from the documents bequeathed by his deceased friend. Father Arthur Martin was an artist of no mean talent, quick and correct with his pencil; his taste and judgment were refined and sure. Indefatigable traveller, he visited every European town where mediæval antiquities could be studied, and he never left the place before everything of interest that could be found there had been examined and sketched by him. After the publication of four bulky volumes of *Archæological Miscellanies*, such sketches as remained in his portfolios were arranged by Father Cahier in fifty folio volumes. It was out of this wondrous store that his devoted collaborator extracted the materials for the making of the present work. Unfortunately, in his passionate haste for drawing and painting, Father Martin often neglected to inscribe the source from which the document had been obtained. In the absence of all indication of origin, the sketches could only be roughly classified by styles and periods. Naming with accuracy the numerous examples contained in these 250 plates was not a task easy for the survivor to accomplish. They were left, therefore, without any explanatory text or index, a shortcoming which is greatly to be deplored. We have also to regret that such a remarkable selection of ornamental patterns has been reproduced in monochrome; coloured plates alone could have conveyed an exact idea of the decorative effect of the designs, and made this work one of the most useful stores of materials for the decorator.

CAJANI (A.).—Catalogo delle pitture in majolica ed altri oggetti d'arte esistenti nel gabinetto di M. A. Cajani. *Roma*, 1860. 8°.

"Catalogue of the majolica paintings and other works of art in the collection of M. A. Cajani."

CALZINI (E.).—Urbino e i suoi monumenti. *Rocca S. Case*, 1897. Fol.; with 61 pl. 20 fcs.

"Urbino and its monuments."

The arts in Urbino at the Renaissance time, pp. 127-198.

CALLENDER (Collection, W. Romaine).—Sale at Christie's, 1876. 8°, pp. 26; with 5 pl. of Bristol china.

CAMPANA (Giov.-Pietro).—Museo Campana. Antiche opere in plastica discoperte, raccolte e dichiarate dal marchese Campana. *Roma*, 1842-51. 2 vols. Imp. fol.; with 120 lith. pl., printed on tinted ground. 80 fcs.

"Antique works in terra-cotta discovered, collected, and described by Marquis Campana."

Terra-cotta bas-reliefs of Greco-Roman style reproduced in the highly-finished and finely-stippled treatment then adopted by the students of the academy for drawings after the antique. Much labour has evidently been spent upon each plate, yet the result is spiritless and heavy in the extreme. The letterpress, which offers an allegorical interpretation for each subject, is bristling with classical quotations, not always conducive to a better understanding of the drift of the author's learned discantations. The work was left uncompleted.

—— Cataloghi del Museo Campana. *Roma*, 1859. 4°. 15 fcs.

The Campana collection was described by its owner in twelve catalogues. I. Vasi dipinti etruschi ed Italo-Greci. III. Opere in plastica o terre cotte etrusche e Greche-romane. X. Gabinetto di pitture in majolica dei più celebri artifici d' Italia, dal secolo XV. al XVI. XI. Sculture in majolica di Luca della Robbia e suoi contemporanei.

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CAMPANARI (Secondiano).—A brief description of thirty-two Greek vases, lately found in excavations made at Vulci, in the Roman territory, by S. Campanari, and now exhibited by him in London, No. 15 Leicester Place. *London*, printed by J. Valpy, 1832. 8°, pp. 104. 4s.

—— Della grande anfora Tirrena Volcente rappresentante Achille e Ajace che giuocano agli astragali. *Roma*, 1834. 4°, pp. 14. 2s.

"Of the large Vulcian amphora representing Achilles and Ajax, playing the game of astragali."

—— Intorno i vasi fittili dipinti rinvenuti ne'sepolcri dell'Etruria. *Roma*, 1836. 4°, pp. 93; with 3 pl.

"On the painted vases discovered in the sepulchres of Etruria."

—— Antichi vasi dipinti della collezione Feoli. *Roma*, 1837. 8°, pp. 265; with 11 pl. of forms. 5s.

"Ancient painted vases in the Feoli collection."

The collection is now in the Würzburg Museum.

—— Catalogue of the scarce collection of Greco-Italian vases recently imported from Italy by S. Campanari. *London*, 1839. 8°.

—— Descrizione dei vasi rinvenuti nelle escavazione fatte nel'Isola Farnese (antica Veio) negli anni 1838 e 1839. *Roma*, 1839. 4°, pp. 26; with 7 pl. 4 fcs.

"Description of the vases discovered in the excavations made in the Farnese Island in the years 1838-39."

—— Intorno un vaso fittile trovato a Norcia. *Roma*, 1840. 8°, pp. 13; 1 pl.

"On a painted vase discovered at Norcia."

CAMPANER y FUERTES (Alvaro).—Dudas y conjecturas acerca de la antigua fabrication mallorquina de la loza con reflejos metalicos. *Palma*, Impr. Gelabert, 1875. 8°, pp. 11; with 1 pl. (Extr. from the *Museo Balear de historia, y literatura, ciencias y artes.*)

"Doubts and conjectures on the subject of the manufacture of faïence with metallic lustre at Majorca."

—— Mas sobre lozas con reflejos metalicos. *Palma*, 1876. 8°, pp. 6.

"A few more words on the subject of faïences with metallic lustres."

CAMPBELL TILE CO.—Designs of majolica and enamelled tiles, etc., manufactured by the Campbell Tile Co., Stoke-on-Trent. *Leicester*, lith. by Fleming & Co. 4°; 70 pl. in col. (1885?).

CAMPORI (Marchese Giuseppe).—Notizie della manifattura Estense della majolica e della porcellana nel XVI. secolo. *Modena*, Typ. Soliani, 1864. 4°, pp. 40. 5 fcs.

"Notice of the manufacture of majolica and porcelain in Este during the sixteenth century."

This paper is a first instalment only of the valuable information obtained by Campori in the course of his indefatigable researches on the origin of the Ferrara manufactory. He has been able to ascertain, through documents preserved in the archives of Modena, that, from the first, the works were conducted under the direct supervision of the Duke of Ferrara. Ever since 1515 experiments on the art of majolica-making had been carried on by workmen in the pay of Sigismondo d'Este. At the death of Sigismondo, his chief assistant, a potter of the name of Biago, passed to the service of Duke Alfonso I. This latter took such an interest in the manufacture of pottery that he became proficient in the practices of the craft; it is said that his banqueting table was adorned with majolica vases made by his own hands, which he valued, on that account, much above silver vessels.

The direct intercourse that Princes and Noblemen were pleased to keep with potters and majolists in the sixteenth century is illustrated by extracts from their private correspondence. Additional enlightenment is thrown on the earliest porcelain made in Europe. If the author's conclusions are to

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be accepted, the credit of the discovery should be due to the Ferrara potters. Contemporary documents disclose that porcelain was made for the first time at Venice, at the instigation and under the patronage of Alfonso I. Later on it was successfully manufactured at Florence by Camillo d'Urbino, a majolica painter, who had been for some years attached to the household of Duke Alfonso II.

We must mention, simply for curiosity's sake, the transcript of a recipe for making majolica and porcelain taken out of an Italian MS. of 1503. The prescriptions rank with the most extravagant lucubrations of the old alchemists; they show that one should never use too much reserve in accepting as genuine information the so-called recipe books of ancient times, often meant to discourage, rather than to assist, any private attempt to penetrate into professional secrets.

CAMPORI (Marchese Giuseppe).—La majolique et la porcelaine de Ferrare. *Paris*, 1864. 8°, pp. 26. (Reprint from the *Gazette des Beaux Arts*, August, 1864. 3 fcs.

Translation of the above paper.

—— Della manifatture della majolica e degli stucchi instituite in Torino da Orazio Fontana e da Frederico Brandani. *Modena*, 1867. 4°, pp. 9. 2 fcs.

"The manufacture of majolica and stucco established at Turin by Orazio Fontana and Frederico Brandani."

In the official registers of accounts preserved in the Turin Archives occurs the mention of three orders of payment of various sums, drawn in favour of Orazio Fontana, for certain majolica vases by him delivered to the Duke of Savoie, Emanuele Filiberto, in 1564. This has been thought sufficient to establish the probability of the celebrated majolist of Urbino having worked at his art in the town of Turin. The proof is by no means conclusive; at any rate, never has any piece of majolica been discovered which may with any certainty be attributed to a Turin manufactory of that period.

—— Notizie storiche e artistiche della majolica e della porcellana di Ferrara nei secoli XV. e XVI. Con un appendice di memorie e di documenti relativi ad altre manifatture di majolica dell' Italia Superiore e Media. *Modena*, C. Vincenti, 1872. 12°, pp. 150. 3rd ed. *Pesaro*, Nobili, 1879. 8°, pp. 145. 3 fcs.

"Notices historical and artistic, of the majolica and porcelain of Ferrara, in the fifteenth and sixteenth centuries. With an appendix containing sundry memoirs and documents relating to other majolica manufactories of Upper and Central Italy."

A complement to the contributions of Campori towards the history of Italian majolica. Particular attention must be given to some extracts of the "Memoriale," or household accounts of Leonello, Marquis of Ferrara, in which are recorded the various sums paid to Bastiano, a potter, for some glazed tiles he had supplied, and to M. O. Jacopo de Sagramoro, who had painted the same tiles. This is said to be the earliest date in which tile painting is found mentioned in an ancient document. Information on the manufacture of majolica and porcelain at Ferrara is added to that already published by the writer. Lastly, short monographs of the manufactories of Mantua, Sassuolo, Modena, Reggio, Scandiano, San Possidonio, and a series of inedited records concerning the majolica of Urbino, Faenza, and Pesaro, with a short historical survey of the ceramic art in Parma, testify to the fruitful result of Campori's labour in the archives and libraries of his country.

CANINO (Prince de).—See **Bonaparte (L.).**

CANONVILLE-DESLYS (Th.).—Les merveilles de la céramique rouennaise. *Rouen*, E. Cagniard, 1891. 8°, pp. 27.

"Masterpieces of Rouen ceramics."

A short summary of the history of the manufacture of faïence and porcelain at Rouen.

CANTAGALLI (the sons of Giuseppe).—Art pottery works, Florence. Descriptive catalogue with price list. *Florence*, 1883. 8°, pp. 84; with 1 col. pl.

CAP (P. A.).—Œuvres complétes de Palissy. *Paris*, 1844. 8°.

—— Biographie chimique. Bernard Palissy. *Paris*, Bethune & Plon, 1844. 8°, pp. 35.

A reprint from the introductory article of the above work.

CARBONNIER (A.).—Description of the Sèvres porcelain services in the collection of Count N. P. Scheremeteff. *St. Petersburg*, 1894. 8°, pp. iv-45; with 6 pl., and marks (in Russian).

—— The paintings of two old Sèvres plates in the possession

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of Count N. P. Scheremeteff. *St. Petersburg*, 1894. 8°, pp. 8; with 2 pl. (in Russian). Privately printed.

—— Catalogue of the Museum of Baron Stieglitz in the Central School of Design in St. Petersburg. Ceramics — Faïence — Majolica (in Russian). *St. Petersburg*, 1899. 8°. 7s. Ceramic History (illustrs.), pp. 114. Catalogue, pp. 195; with 20 pl.

The blocks are mostly borrowed from the French and English handbooks.

CARLONI (Marco).—Bassirilievi Volsci in terra cotta dipinti a vari colori, trovati nella citta di Velletri . . . da Marco Carloni, pittore ed incisore. *Roma*, 1785. Fol., pp. 20; with 7 engr. pl. 18 fcs.

"Etruscan bas-reliefs of terra-cotta, painted in various colours; discovered in the city of Velletri . . . by M. C., painter and engraver."

The Etruscan people have made a greater use of terra-cotta, for architectural decoration, than any other nation of antiquity. From floor to roof their temples and palaces were covered with slabs, pillars, cornices, etc., of painted clay; the colours were bright and varied, but in no case, however, do they appear to have been burnt in. With the exception of what has been found in the tombs, little remains of the Etruscan architectural terra-cotta; examples in the style of the bas-reliefs reproduced by Carloni are of great rarity. They represent convivial scenes, chariot races, equestrian warriors, etc. The plates are accompanied with descriptive notices attributed to Father Becchetti.

CARRARA (F.).—De'scavi di Salona nel 1850; memoria con cinque tavole. *Praga*, 1855. 4°.

"The excavations at Salona; a memoir with five plates."

—— German translation. *Leipzig*, 1854. 8°. Illustrs. of Roman pottery.

CARRÈRE (G. de).—Notice sur cinq plaques en terre vernissées de Savignies, faisant partie de sa collection. *Beauvais*, Père, 1889. 8°, pp. 16; with 3 lith. pl. 3 fcs.

"Notice of five plaques in glazed pottery in the author's collection."

The funereal slabs that make the subject of this paper are of a late period. A monograph of the ancient stoneware or the blue pottery of Savignies, is added to the description of the specimens.

CARRIER-BELLEUSE (A.). — La terre cuite française. II. Serie par Carrier-Belleuse. Reproduction phototypique de l'œuvre plastique du maitre. *Paris*, Claesen, 1890-91. 25 pl. in phototype. Fol. 40 fcs.

"French terra-cottas. Part II., by Carrier-Belleuse. Reproductions from the original terra-cottas of the master." The 1st Part comprises the works of J. Cheret. Another edition was published the same year in Berlin with German title.

The models executed by Carrier for reproduction in pottery and porcelain are innumerable. In his young days he was attached as a modeller to Minton's china works, and he ended his life as art director of the National factory of Sèvres. When he was not at work on some important work of marble or bronze, in his Paris studio, he produced a great many busts, groups and figures of terra-cotta, replicas of which are known all over the artistic world. The few excellent examples selected for this album, cannot, however, give an idea of the fertile imagination of one of the most clever and prolific decorative artists of our time.

—— Catalogue des œuvres originales . . . de Mr. Carrier-Belleuse. *Paris*, 1887. 8°, pp. 61; portr. and 1 pl.; catalogue of sale.

Mr. Paul Mantz has prefaced this catalogue with a biographical notice of the artist. The sale included nearly one hundred and fifty groups, figures, and busts of terra-cotta, together with a large number of Carrier's sketches and drawings, and a small collection of old faïence.

CARTAILHAC.—Ages prehistoriques de l'Espagne et du Portugal. *Paris*, Reinwald, 1886. 8°, pp. 347; with 4 pl. and 450 illustr. 20 fcs.

"The prehistoric ages in Spain and Portugal."

Gives some particulars on the mortuary pottery, with 24 reproductions of urns.

CARTAULT (A.). — Sur l'authenticité des groupes en terre cuite d'Asie-

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Mineure. *Macon*, Impr. Protat, 1887. 4°, pp. 30; with 7 phototyp. pl. 10 fcs.

"On the authenticity of the terra-cotta groups of Asia Minor."

So different in style and character from all that was known of antique terra-cotta were the important groups lately discovered in Asia Minor and acquired by Mr. A. Cartault, that Mr. S. Reinach had expressed, in the *Revue Archéologique*, the opnion that they were either spurious or made up of odd fragments. Mr. Cartault took the pen in their defence and published this paper in vindication of their absolute genuineness.

CARTAULT (A.)—Nouvelles recherches sur les terres-cuites grecques. S.d. 4°, pp. 24; with 2 pl. engraved by A. Jacquet.

"New researches upon Greek terra-cottas."

—— Vases grecs en forme de personnages groupés. *Paris*, Hachette, 1889. 4°, pp. 16; with 2 pl.

"Greek vases in the shape of grouped personages."

—— Terres cuites grecques photographiées d'après les originaux des collections privées de France et des Musées d'Athènes. *Paris*, A. Colin, 1890. Pp. 58; with 29 phototyp. pl. and separate notices. 25 fcs.

"Greek terra-cottas photographed from the originals in the private collections of France and the museums of Athens."

—— See **Lécuyer Collection.**

CARTER, JOHNSON & Co.—Encaustic tile manufactory, St. George Works, Worcester. Pattern book of ornamental tiles lith. in col. by J. Fleming & Co. *Leicester.*

The first plates of the album bear: Carter & Co., Poole Potteries, Dorset.

CARUANA (A. A.). — Ancient pagan tombs and Christian cemeteries in the Island of Malta, explored and surveyed from the year 1881 to the year 1897. *Malta*, Government Printing Offices, 1898. 8°, pp. 129; with 26 col. pl.

—— Ancient pottery from the ancient pagan tombs and Christian cemeteries in the Island of Malta. *Malta*, 1899. 8°, pp. 58; with 22 col. pl. 15s.

CARVILLE.—Machine à fabriquer les briques, les tuiles, les carreaux et tous les produits de terre cuite. *Paris*, Impr. Proux, 1841. 8°, pp. 23.

"Description of a machine for making bricks, tiles, and other articles of terra-cotta."

CASATI (Ch. C.).—Note sur les faïences de Talavera la Reyna. *Paris*, Didron, 1873. 8°, pp. 4; with 2 col. pl. 3 fcs.

"Notice of the Talavera la Reyna faïence."

The small town of Talavera is situated a short distance from Toledo. Having visited the locality and examined many genuine specimens from the ancient manufactory, Mr. C. has been able to ascertain that the enamel of Talavera faïence is always of a greenish tint. With this, the result of his personal observation, begins and ends all that he has to communicate to us on the subject of the ware and its characteristics.

—— Notice sur les faïences de Diruta d'après des documents nouveaux. *Paris*, Levy, 1874. 8°, pp. 12; with 1 col. pl. 4 fcs.

"Notice of the Diruta faïence from newly discovered documents."

In this paper are given transcripts and translations of eight ancient documents published, the year before, by Mr. A. Rossi who had discovered them in the civic archives of the town. The earliest one, dated 1387, is a receipt delivered to the guild of "vase makers" of Diruta, for the sum of six liras they had contributed towards the expenses incurred on the occasion of the procession of St. Ercolano. The second is an act of partnership formed between two inhabitants of Perugia and three vase makers of Diruta for the manufacture of "certain vases." It is dated 1475, and contains some interesting particulars concerning the conduct of the pottery trade in the fifteenth century. Among the others we find: an invoice of pottery ware sent to a Perugian merchant in 1488—an act conferring the freedom of the city upon a majolica painter who had come from Faenza to practise his art

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at Perugia; and lastly, the record of some privileges granted, at intervals, to the potters of Diruta.

—— Notice sur le musée du chateau de Rosenborg . . . avec nôtes sur des faïences danoises inédites. *Paris*, Didier, 1879. 8°, pp. 62; with 13 pl.

"Notice of the museum in Rosenborg Castle . . . with notes upon some Danish faïences hitherto unpublished."

The article on Danish faïence does not extend beyond two pages; it is illustrated with the reproduction of two coarsely painted plates.

CASSIERS (H.).—Faïences de Delft. *Bruxelles*, Dietrich, 1895. 4°, 12 pl. 10 fcs.

Decorative landscapes in the style of the old Delft faïence for the use of ceramic painters.

CASTELLANI (Alessandro). — Catalogue des faïences italiennes, etc., composant l'importante collection de M. A. Castellani. Vente à Paris, Mai, 1878. *Paris*, 1878. 8°, pp. 91; with marks and illustr. in the text. 5 fcs.

Sale comprising 340 Nos. Majolica, della Robbia ware, and two pieces of the Medicean porcelain. The surplus part of an important collection; some of the best specimens were bought in by the owner.

—— Catalogue des objets d'art antiques du Moyen-age et de la Renaissance dépendant de la succession A. Castellani et dont la vente aura lieu à Rome, palais Castellani, Avril, 1884. *Paris*, impr. de l'Art, 1884. 4°, pp. 324; with num. pl. and illustrs. £2. (First sale.)

Catalogue of the sale which took place at Rome after the death of the collector. Ceramic art was represented as follows:—

Pottery.—Egypt, 4 Nos., 1 fig.; Cyprus, 15 Nos.; Etruria, 7 Nos.; Greece, archaic pottery, 36 Nos.; painted vases, 86 Nos., with 4 pl. and 7 vign.; vases with reliefs, 8 Nos.; enamelled pottery, 8 Nos.; terra-cottas, 290 Nos., with 16 pl. and 2 vign.; Italian majolica, 228 Nos., with 15 illustr.; Hispano-Moresco faïence, 27 Nos., with 3 illustr.; Persian ware, 136 Nos.

Porcelain.—37 Nos., including 3 pieces of Medicean porcelain.

The catalogue of the second sale (Paris, Mai, 1884) contains only a few numbers of Persian ware, Italian majolica and Chinese porcelain.

CASTELNAU (F. de).—Expedition dans les parties centrales de l'Amérique du Sud, etc. *Paris*, 1850-61. 15 vols. 8°, 4°, and fol.; with atlas of 500 pl. Brought out at the expense of the French Government.

"An expedition through the central parts of South America."

Part III. contains the vases and terra-cottas reproduced on nine plates.

CASUCCINI. — Catalogo del muséo Casuccini. *Siena*, 1862. 8°.

A collection of Greek vases, now in the Palermo Museum.

CAUMONT (M. de).—Notes provisoires sur quelques produits céramiques du Moyen-Age. *Caen*, 1850. 8°, pp. 20; with 18 illustr. (Extr. from the *Bulletin monumental.*) 2 fcs.

"Preliminary notes on some ceramic products of the Mediæval era."

A parallel between the Roman mosaic and the terra-cotta tiles employed in the decoration of the brick buildings of the Romanesque style, is followed by the description of a remarkable tile pavement still extant in the Church of Saint Pierre-sur-Dives, near Caen, and a conjecture as to the date of its making. A few words on the small pinnacles of coloured earthenware, of which examples are not uncommon in Normandy, ends a paper which shows how imperfectly the questions it treats upon were known sixty years ago by the best archæologists of the day.

CAVALLARI (F. S.).—Su alcuni vasi orientali con figure umane rinvenuti in Siracusa e Megara-Iblea. *Palermo*, 1887. 4°, pp. 42; with 5 col. pl. (Reprint from *Atti della R. Accad. Palermitana.*) 10 fcs.

"On some Oriental vases with human figures discovered at Syracuse and Megara-Iblea."

An Oriental origin is attributed by some Italian archæologists to the archaic vases with geometrical ornamentation discovered in Sicily. A few of them, reproduced on the plates, bear figure subjects. Far from showing an Oriental influence, and supporting the theory propounded in this paper, these vases will appear to all

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unbiassed students of antiquity as unmistakeable examples of the early style of Corinthian vase painting, imitated no doubt by the potters of Sicily.

CAVALLUCCI (J.) et MOLINIER (E.).—Les Della Robbia, leur vie et leur œuvre d'après des documents inédits. Suivi d'un catalogue de l'œuvre des Della Robbia en Italie et dans les principaux musées de l'Europe. *Paris*, Rouam, 1884. 4°, pp. 289; with 3 pl., and 98 text illustr. 25 fcs.

"The life and work of the Della Robbia, from unpublished documents; with a catalogue of the Della Robbia works in Italy and in the chief museums of Europe."

This handsome volume adds a highly interesting chapter to the history of the ceramic art. Whether we consider them as artists or as potters, the Della Robbia are equally great; in their fictile productions, the creative genius of the sculptor and the technical ability of the craftsman are inseparably linked together. The statuary of Luca and Andrea ranks on a par with the famous masterpieces of their time. The countless numbers of enamelled figures and bassi-relievi which issued from their ateliers and that of their descendants proclaim the prolific activity of a race of faïence-makers preserving for generations the tradition bequeathed by their forefathers.

All previous monographs and biographies were but incomplete sketches; they are responsible for erroneous statements too often repeated. Through the late discoveries made in the Italian archives the authors have been enabled to fix dates and facts with unimpeachable accuracy. Unpublished documents of great importance are given *in extenso*, and the descriptive catalogue of the 481 works attributed to the Della Robbia enumerates all those that were known at the time of the publication of the book. A sufficient number of excellent illustrations enable the reader to form a correct idea of the noble style of the enamelled reliefs, and of their admirable adaptability to architectural decoration. Ample contributions have lately been added to the study of the Della Robbia works, but the book of Cavallucci et Molinier does not suffer by comparison with any of those which were published at a later date.

CAVROIS (Louis).—Le Refuge d'Etrun et la manufacture de porcelaine d'Arras. *Arras*, 1877. 8°, pp. 72; with 2 pl. 6 fcs. (Reprint from *La revue de l'art chrétien.*)

"The refuge house of Etrun, and the porcelain factory of Arras."

The ancient monastery of Etrun, situated at a short distance from Arras, possessed a refuge house in the town, in which the nuns took shelter when war desolated the country. In this fine Gothic mansion the manufacture of porcelain was carried on during a period of twenty years. Established about 1770 by Boussemart, of Lille, the factory passed shortly afterwards into the hands of his creditors, the four Sisters Delemer. They obtained the patronage and support of the State of Artois, and were, moreover, pecuniarily assisted by some of the wealthy inhabitants of the town. The porcelain made by the Sisters Delemer was of excellent quality, and the amount of the production, especially in tableware, must have been considerable, judging from the number of examples which have found their way into ceramic collections. Notwithstanding the apparently favourable conditions under which the work was prosecuted, the factory came to grief in 1790. The refuge house is now occupied by the printing works which published this monograph.

CAVVADIAS (P.). — Musée national d'Athènes. Antiquités mycéniennes et égyptiennes. Sculptures, vases, terres cuites, bronzes. Musée de l'Acropole. *Athènes*, Vlastos, 1895. 8°. 4 fcs.

A guide book to the museum. Painted vases, pp. 74-91; terra-cottas, pp. 91-95.

CAYLUS (Anne Claude, Comte de).—Recueil d'antiquités egyptiennes, étrusques, grecques et romaines. *Paris*, 1752-67. 7 vols. 4°, with 826 pl. £3.

"A collection of Egyptian, Etruscan, Greek, and Roman antiquities."

Each volume contains pictures of a few Greek vases and terra-cottas, described as Etruscan, badly reproduced. A supplementary volume gives the description of the "Briquetage de Marsal" in Lorraine. It is an accumulation of bricks and terra-cotta fragments, a gigantic Roman work from three to seven feet in thickness, which served as the foundations of the town of Marsal in the centre of a marshy country.

CELLIÈRE (Louis).—Traité élementaire de peinture en céramique. *Beauvais*, 1878. 12°, pp. iii-76. 2nd ed., 1879. 3rd ed. *Paris*, 1883. 8°, pp. 123.

"Elementary treatise of painting on ceramics."

Sold by the author, a colour merchant and porcelain painter.

CELSIUS (O.).—Dissertatio de Urnis veterum sepulchralibus; resp.

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Joh. Kempe. *Upsiliae*, 1706. 8°.

"A thesis on the sepulchral urns of the ancients, read before the members of the Upsala University by O. Celsius, and responded to by J. Kempe."

CESELLI (L.).—Sopra l'arte ceramica primitiva nel Lazio. *Roma*, Typ. Salvinuci, 1866. 4°, pp. 22; with 2 etched pl.; one containing 33 figs. of early pottery. 3 fcs.

"On the primitive ceramic art of Latium."

Description of prehistoric vessels found under the deepest stratum of alluvial loam in the vicinity of Rome.

CESNOLA (A. P. di).—Lawrence-Cesnola collection. Cyprus antiquities excavated by Major Alex. Palma di Cesnola, 1876 to 1879. *London*, 1880. Obl. fol., 60 pl. photographed at Claudet's studio; with explanatory notices. Publ., £5, 5s.

—— Salamina (Cyprus). The history, treasures, and antiquities of Salamis in the Island of Cyprus. With an introduction by S. Birch, and upwards of 700 illustrations; and a map of ancient Cyprus. *London*, Trübner, 1882. 8°, pp. xxix-329. 10s.

The antiquities discovered at Cyprus are said to form the connecting link between the plastics of Asia and Greece; they are on that account of special interest. Vases, groups, and figures from the last excavations are illustrated in the three chapters devoted to terra-cotta.

—— A descriptive atlas of the Cesnola collection of Cypriote antiquities in the Metropolitan Museum of Art. *Boston* and *New York*, 1885-1894. 2 vols. Fol., each with 150 phototype and chromolith. pl.; with explanatory notices. £20.

Vol. II.—Terra-cottas and pottery; with an introduction by S. Birch.

—— The terra-cottas and pottery of the Cesnola collection of Cypriote antiquities. Handbook. *New York*, s.d. 8°, pp. 142.

CESNOLA (Gen. Louis Palma di).—Cyprus: its ancient cities, tombs, and temples. A narrative of researches and excavations during ten years' residence in that island. *London*, J. Murray, 1877. 8°, pp. 448; with maps, 48 pl., and 12 pl. of inscriptions; numerous illustr. in the text. Contains an Appendix on the pottery of Cyprus by A. S. Murray (with 32 illustr. and 4 pl.). 18s.

CESSAC (de). — Note sur les forts vitrifiés du département de la Creuse. 8°, pp. 6. (Extr.)

"Notice of the vitrified forts in the Creuse department."

An accurate description of some remains of those rare earth-works still imperfectly studied. The area of the fort is circumscribed by a wall 6 feet high and 12 feet broad; the granite stones, with which the walls are formed, have been submitted to such an intense heat that the granite has melted like lava, and the whole of the construction has been agglomerated into a solid mass. Fragments of pottery and of wrought iron, abundantly found on the spot, tend to indicate that the forts were constructed in the Gallo-Roman period.

—— L'oppidum du Puy-de-Gaudy, près Guérèt (Creuse) et sa muraille vitrifiée. *Autun*, 1878. 8°, pp. 25; with 1 pl.

"The oppidum of Puy-de-Gaudy and its vitrified wall."

A further examination of one of the vitrified forts of the Creuse has shown that the melted mass was obtained through layers of wood-ashes, and blocks of granite being disposed between two walls built eight yards apart from each other. Under the action of the fire the granite and the ashes combined into a silicate of potash; the vitrification, complete in the centre, is scarcely apparent on the outside walls. Experiments conducted by Mr. de Cessac have demonstrated that the blue granite of the district, mixed with wood-ashes, melts into a glass at a comparatively moderate temperature.

CHASTEIGNER (A. de).—Note sur un fragment de poterie à lustre métallique trouvé en Avril 1877 dans les anciens fossés de la ville

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de Dax. *Dax*, 1877. 8°, pp. 11; with 11 illustr. (Reprint from the *Memoires de la Societé de Borda.*)

"Notice of a fragment of pottery with metallic lustres discovered in the old moats of the town of Dax."

CHAVAGNAC (Comte X. de) and GROLLIER (Marquis de).—Histoire des manufactures françaises de porcelaine. *Paris*, Picard, 1906. 8°, pp. xxviii-976; with 5 pl. and numerous marks. 30 fcs.

"History of the porcelain manufactories of France."

This colossal compilation of pertinent information will become the indispensable *vademecum* of the collector of French porcelain. Prepared by two collectors of exceptional knowledge and experience, the volume contains more documents, dates, and names than could be obtained from any other source.

CHABAT (Pierre) and MONMORY (Félix).—La brique et la terre cuite. Etude historique de l'emploi de ces matériaux, fabrication et usages, motifs de construction et de décoration choisis dans l'architecture des différents peuples. *Paris*, Morel, 1878-1880. Fol., pp. 150; with 80 chromolith. pl. 125 fcs.

"Brick and terra-cotta. An historical study of the uses and application of these materials, processes of manufacture, examples of construction and decoration selected from the architectural monuments of various countries."

CHABAT (Pierre).—La brique et la terre cuite. Première partie: Etude historique. Deuxième partie: Fabrication et usages. *Paris*, chez l'auteur, 1886. 8°, pp. 338; with 81 illustr. in the text. 10 fcs.

"Brick and terra-cotta. 1st Part. The history. 2nd Part. The manufacture and the application of these materials to building and other purposes."

The history of brick building in all countries and from the earliest times, which forms the first portion of this work, is grounded upon the best archæological publications. It sums up the knowledge obtained by travellers and antiquaries on this branch of the potter's art. The book being intended for architects rather than for manufacturers, the technical processes of brick-making are only briefly described. It is a reproduction, in a popular form, of the preceding work.

CHAFFERS (William). — Marks and monograms on pottery and porcelain of the Renaissance and modern periods; with historical notices of each manufactory; preceded by an introductory essay on the Vasa fictilia of the Greek, Romano-British, and mediæval eras. *London*, Bickers and Son, 1863. 8°. Ten consecutive editions were published. The last edition, revised by F. Litchfield, was issued in 1908.

From his position as adviser and agent to many of the chief china collectors of England, Chaffers had constant opportunities of following auction sales, and exceptional facilities for knowing the contents of the best private collections. He had accumulated a vast amount of notes and sketches of the ceramic objects which had come under his notice in the course of his business, and when he decided to publish in the form of a compact handbook of marks the result of his long experience, a work of such magnitude had never been attempted before. A few authors had, it is true, appended a list of marks to the general history of ceramic art, but the selection was so short and incomplete as to be of little value. The object Chaffers had in view was to identify and reproduce the largest possible number of potter's marks and bring them into methodical arrangement. So successfully was the plan carried out that the book was highly appreciated from its first edition, and its success, far from being interfered with by the publications of bare-faced plagiarists, increased with each one of the editions which were brought out at short intervals. Up to the day of his death, which occurred in 1892, all the thoughts of the author were directed towards the perfection and completion of a work which, through the constant additions made to it, had become a monument of ceramic information. Under the unassuming title of Marks and Monograms, it contained historical notices of all the best and less known manufactories of pottery and porcelain, written in a clear style and in an abridged form. In its completeness and practicability, Chaffers' volume remains unsurpassed as a reference register to which both the student and the learned man will have to refer for a long time to come. If the author happened to be mistaken in some cases when, lacking documentary evidence, he built up an ingenious theory from mere induction, his arguments were, as a rule, resting on plausible grounds. In attributing, for instance, to the Lowestoft factory a certain class of porcelain

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specimens, which were shown afterwards to be of Oriental origin, he had backed his opinion by so many circumstantial inferences that he was himself thoroughly convinced of the truth of his assertion, and we may add that his belief was long shared by many connoisseurs.

—— Keramic Gallery, containing several hundred illustrations of rare, curious, and choice examples of Pottery and Porcelain from the earliest times to the beginning of the present century; with historical notices and descriptions. 2 vols. 8°, pp. xxviii-228; with 227 photographic plates, representing 468 objects. *London*, Chapman & Hall, 1872. Publ., £4, 4s.

Reproductions in Woodbury type of ceramic specimens, selected chiefly from English museums and collections; intended as a complement to "Marks and Monograms," to which they supply suitable illustrations. A second edition, with illustrations in half-tone, was brought out by M. Cundall in 1908. 8°. 35s.

—— Collector's handbook of Marks. *London*. 1889. 8°.

A pocket edition of the larger work. It contains all the marks, but not the historical notices.

Besides the above works, Chaffers has also published several catalogues of ceramic exhibitions. See **Forman Collection**.

CHALLETON DE BROUGHAT (F.).—L'art du briquetier. *Paris*, E. Lacroix, 1861. 8°, pp. 365; with atlas of 32 lith. pl.

"The art of brickmaking."

CHAMONARD (J.) and LECOUVE (L.).—Catalogue des vases peints Grecs et Italo-Greek de la collection de Mr. Bellon. *Paris*, 1890. 8°, pp. 34. (Reprint from the *Revue Archéologique*.)

"Catalogue of the Greek and Italo-Greek painted vases in the collection of Mr. Bellon."

In the ethnological section of the exhibition of 1889, Mr. G. Perrot had attempted to reconstitute the workshop of an Athenian potter, such as it might have been at the finest period of vase making. Out of the collection of a well-known amateur of Rouen, Mr. Bellon, he had selected a number of specimens representing the various styles of manufacture, which were exhibited to illustrate and complete the scheme. The catalogue describes only the part of the collection which was shown on that occasion.

CHAMPFLEURY.—Histoire des faïences patriotiques sous la République. *Paris*, Dentu, 1867, 8°; 2nd ed., 1867, 18°; 3rd ed., 1875, 18°, pp. 320; with 83 illustrs. in the text. 5 fcs.

This book, of which the history of the French revolution constitutes the largest portion, contains, nevertheless, much information concerning the provincial pot-works where the ware was manufactured for local use. It was the best recommendation for his appointment of curator of the ceramic museum of the national manufactory of Sèvres, a post Champfleury occupied from 1872 up to the day of his death.

—— Cabinet de Mr. Champfleury. Faïences historiques; Royauté; Revolution; Empire; Restauration; Gouvernement constitutionnel. *Paris*, 1868, impr. Pillet. 8°, pp. 60; with illustr.

"The Champfleury collection. Historical faiences: Royalty, Revolution, Empire, Restoration, Constitutional Government."

We notice that in the catalogue Champfleury had prepared for a sale by auction of his own collection, the name of "Faïences patriotiques" has been altered into that of "Faïences historiques." Considering that inscribed specimens of private character, such as presents to friends, etc., entered for a large part in this collection, we cannot see that there was much cause for this alteration. The catalogue comprises more than 500 Nos., most of which are not described in the previous work. As the sale did not take place, the catalogue, of which only a small number had been printed, was never published, and is, consequently, difficult to obtain.

—— Bibliographie Céramique. Nomenclature analytique de toutes les publications faites en Europe et en Orient sur les arts et l'industrie céramique depuis le xvi^e^ siècle jusqu'a nos jours. *Paris*, Quantin, 1881. 8°, pp. 352. 16 fcs.

"Ceramic bibliography. A descriptive list of all works published in Europe and in the Orient, upon the ceramic art and manufacture, from the sixteenth century up to the present day."

If we except a few short lists of reference

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books, compiled by ceramic authors as a supplement to their work, this is really the first attempt at a general classification of all the volumes and pamphlets connected with the history and manufacture of pottery in all countries. Although this branch of literature is quite of recent formation, the great number of privately printed publications rendered the task one of great difficulty. By his position as curator of the museum and library of the Sèvres manufactory, Champfleury was particularly well situated to accomplish it with success. His *Bibliographie Céramique* has proved to be invaluable as a ground-work for the preparation of the present one, in which the original scheme is enlarged and completed. Champfleury was himself aware that much remained to be done to bring the work to completion, and he was preparing a second edition, when death carried him away before he could realise his intention.

CHAMPFLEURY.—Le violon de faïence. Eaux fortes de J. Adeline. Dessins en couleur par Emile Renard, de la Manufacture de Sèvres. *Paris*, Dentu, 1877. 8°. 25 fcs.

"The faïence fiddle. Etchings by J. Adeline. Illustrations in colour by E. Renard, artist at the Sèvres manufactory."

The chinamania and the adventures of a provincial collector have supplied the subject of this humouristic novel. Apart from its literary merit, the volume commends itself to the lover of ceramic art by its charming illustrations. Numerous initial letters, borders, head and tail-pieces, reproducing the fragmentary decoration of well selected examples of French and Dutch faïence, are printed in colour all through its pages. The celebrated faïence fiddle, now in the Rouen ceramic museum, is reproduced on the etched plates. In another edition of the same novel (*Paris*, Conquet, 1885, 8°) the coloured head and tail-pieces are replaced by 34 etchings by J. Adeline.

—— Manufacture de Sèvres. *Paris*, Plon, 1891. Imp. 8°, pp. 64. (In the *Inventaire general des richesses d'art de la France.* T.V. Part I.) 5 fcs.

"The manufactory of Sèvres."

An inventory of all the pictures and drawings, porcelain plaques, sculptures and models, terra-cottas and biscuits, and other works of art, the property of the manufactory of Sèvres, which do not make part of the ceramic museum.

CHAMPFLEURY (Collection).— Catalogue de la collection de faïences patriotiques, tableaux, . . . etc., dépendant de la succession de Mr. Champfleury. . . . Vente à Paris, 28 Avril, 1890. *Paris*, 1890. 8°, pp. 93; with illustrations from the *Histoire des faïences patriotiques.*

Catalogue of sale with a preface by Paul Eudel. The collection, which comprised 492 Nos., was sold after the death of Champfleury.

Champfleury has contributed many papers on French pottery to the leading periodicals, namely:—

La céramique du Nord de la France. Exposition de Valenciennes, 1872. (*Gazette des Beaux Art.*)

La céramique aux expositions rétrospectives de province. Orléans, Quimper, Reims, etc., 1876. (*Gazette des Beaux Art.*)

Les cinq violons de faïence, 1876. (*Gazette des Beaux Art.*)

Les faïences parlantes du Centre et du Midi de la France. (*Gazette des Beaux Art.*)

Les fabriques diverses de faïence patriotique en France. (*La Revue des Provinces.*)

Le Baron Charles Davillier et ses collections céramiques, 1883. (*L'Art*), etc.

CHAMPIER (V.). — 1884. Catalogue illustré de l'Union Centrale des Arts décoratifs, avec une étude sur l'art rétrospectif. *Paris*, Baschet, 1884. 8°, pp. 196; with num. illustr. 2 fcs.

"Exhibition of 1884. A catalogue of the Central Union of the Decorative Arts, with an essay on art in ancient times."

This is the description of some typical specimens of ceramic art, selected from the exhibits contributed by private collectors, and not a complete catalogue of the exhibition. They illustrate with choice examples the historical sketch written for the occasion by the editor of the *Revue des Arts Decoratifs.* The national factory of Sèvres was amply represented. Many of the finest examples of the work made at the beginning of the nineteenth century, and borrowed from the palaces and public establishments where they are deposited, accompanied a large selection of pieces of modern manufacture. Short notices of the leading factories of the present time, Sarreguemines, Haviland, etc., and of the ceramists, L. Madrassi, E. Ladreyt, etc., are placed at the end of this volume.

CHAMPOLLION-FIGEAC (J. J.). — Lettre adressée à M. E. Piot au sujet de sa notice sur Bernard Palissy. *Paris*, 1842. 8°, pp. 6.

"A letter addressed to Mr. E. Piot on the subject of his notice of Bernard Palissy."

CHANTRELL (R. D.).—Ornamental Brickwork of the 16th century in West

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Flanders. Sessional Papers, R. Institute of British Architects. *London*, 1855-56. 4°.

CHAPPÉE (J.)—Le carrelage de l'Abbaye de Champagne (Sarthe), d'après les pavés retrouvés sur l'emplacement du chœur de l'église de cette abbaye. *Mamers*, 1898. 8°, pp. 32; with 32 illustr.

"The pavement of Champagne Abbey (Sarthe), from the tiles discovered on the site of the choir of the Abbey Church."

Slabs of plain terra-cotta of various shapes were found on the spot. By arranging them in all kind of combinations the author has tried to reconstitute the pattern they formed on the floor of the old church; a pure work of speculation on his part, as he has by no means exhausted the number of combinations that could be obtained from these tiles.

CHARVET (A.).—Esposizione generale Italiana. *Torino*, 1884. Folio, 111 photogr. 200 fcs.

"Italian general exhibition."

Part II. Painted majolica from the factories of Ginori, Mollica, Farina, Schioppa, Cacciapuoti, Brilla, Ricci, Mingetti, etc.

CHARVET (J.).—L'âne qui prend la peau du lion; fourberie florentine a quatre personnages. Histoire veridique dont la moralité est que les personnages susdits en sont completement dépourvus. *Paris*, 1868. 8°, pp. 32; with a photo.

"The ass clad in the lion's skin; a Florentine imposture acted by four personages. A true tale, the moral of which is that the four characters in the play are equally devoid of any moral sense."

A sharp criticism of Foresi's paper on the authorship of the Benivieni bust, and its attribution to Bastianini.

CHASE (G. H.).—The Loeb collection of Arretine pottery, catalogued, with introduction and description. *New York*, 1908. 4°, pp. viii-167; with 27 heliogr. pl. £2, 2s.

Unstinted praises are to be bestowed on the typographic execution of this handsome volume. As a complete epitome of the subject dealt with in the introduction, it may, however, be said to leave something to be desired. For instance, one cannot doubt, in the present state of knowledge, that a red pottery, similar to that made at Arezzo, has been extensively manufactured in Great Britain. Nor are we any longer in ignorance of the true nature of its particular glaze. One should not infer from the tone of one of Martial's epigrams, that earthen pottery was banished from the table of the wealthy Romans, when we know of so many instances of the priceless value attached to some vessels of the kind. One cannot forget that the Emperor Nero drunk his falernian out of two favourite cups of black clay embossed with Homeric subjects, which he much preferred to vases of precious metal. Being limited to the reproduction of the best types comprised in a small collection, the plates do not offer an exhaustive representation of all the varieties of the ware. The collection is now in the Museum of the Harvard University.

CHAUDRUC DE CRAZANNES (J. C.).—Notices sur les antiquités de la ville de Saintes. *Paris*, 1817. 8°, pl.

"Notice of the antiquities of the town of Saintes."

Contains some appreciations of the character and works of B. Palissy.

CHAUVET (G.).—Poteries prehistoriques à ornements géométriques en creux (Vallée de la Charente). *Paris*, Masson, 1900. 8°, pp. 20; with illustr. (Reprint from the *Comptes rendus du congrès international d'Anthropologie préhistorique.*

"Prehistoric pottery with incised geometrical ornamentation (Charente Valley)."

CHAUVIGNÉ (A.).—Traité de decoration sur porcelaine et faïence; précédé d'une notice historique sur l'art céramique. *Paris*, R. Simon (1875 ?). 12°, pp. 72. 2 fcs.

"Treatise of decoration on porcelain and faïence; with an introduction on the history of ceramic art."

CHEREMETEFF (Collection).—Notes on the historic Cheremeteff collection of old turquoise Sèvres porcelain on view at the Gallery of Mr. A. Wertheimer, 158 New Bond St., London. *London*, 1906. Sq. 8°; Introduction, pp. 40; Catalogue, pp. 23. See **Scheremeteff**, for the completion of the

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Catalogue of the same collection, in Russian.

CHEREST (Aimé).—Catalogue du musée d'Auxerre. *Auxerre*, 1870. 8°, pp. 112. 2nd ed.

Description of the faïences of the region, preserved in the Auxerre Museum.

—— Les faïences de l'Auxerrois. *Auxerre*, 1875. 8°, pp. 53; with 1 pl. in col. 6 fcs.

"The faïences of the region of Auxerre."

This paper has been written by the curator of the local museum chiefly for the purpose of pointing out the error made by all previous writers in attributing certain specimens of popular faïence, mostly painted with patriotic emblems, to the Auxerre manufactories. These specimens should all be, according to M. Cherest's belief, attributed to the pot-works of Ancy-le-Franc, Vauss, and other neighbouring villages. In these localities several faïenciers are known to have been at work since 1766. At a corresponding period no faïence manufactory was in existence in the town. After much trouble has been spent in confuting the attributions given by Champfleury, Jacquemart, and Demmin, we are told that a factory of painted faïence was actually established at Auxerre in 1797, within the building of an ancient convent. It is added, that the style of decoration, in use in the last named place, was absolutely similar to that by which the ware made at Ancy-le-Franc, etc., may be recognised. After this statement we think that the writer might have shown a little more indulgence for those who had previously ascribed the aggregate of the productions of similar types to the Auxerre manufactory.

CHERET (J.).—Terres cuites françaises. *Paris*, Claessen, 1885. Fol., 25 photolith. pl. £2.

"French terra-cottas."

Excellent reproductions in large size, printed in red, of groups and figures modelled and edited by J. Cheret. A companion volume to the *Terra-cottas* of A. Carrier Belleuse.

CHERTIER (F.). — Notice sur une aiguière dite Henri II., découverte en Berry; et sur les atéliers d'Oiron et de Saint-Porchaire. *Chateauroux*, 1891. 8°, pp. 61; with 1 map and 3 pl. 10 fcs.

"Notice upon a vase of the so-called Henri II. ware, discovered in Berry; and upon the pot-works of Oiron and Saint-Porchaire."

Strange incentives have often prompted the perpetration of one more ceramic pamphlet. The writer of the present one would, in all probability, never have troubled himself about French faïence, had it not been that a fortunate uncle of his chanced to come into the possession of one of its most rare and valued specimens. As a dutiful nephew—and before the treasure was turned into hard cash—he found himself bound to master all the information so far obtained upon the most probable origin of the Henri II. ware. He plunged at once into the comparative examination of the two last and most serious hypotheses presented on the subject by B. Fillon and E. Bonnaffé. The opinion of each of these writers is so widely at variance, and yet both theories are supported by such plausible arguments, that the perplexed inquirer could not make up his mind to chose either one or the other, but came to the conclusion that evidences for and against are equally strong on each side.

This particular piece, now in the possession of Mr. Pierpoint-Morgan, had been previously reproduced and commented upon by Bonnaffé in his paper on the faïence of Saint-Porchaire. It is one of those by which his assertions are most effectually supported.

CHERUBINI (Gabriello). — Dei Grue e della pittura ceramica in Castelli (Abruzzo ultra 1°). Notizie biografico-artistiche. *Teramo*, 1858. 2nd ed., *Napoli*, 1865. 3rd ed., *Roma*, 1878. 8°, pp. 26.

"The Grue and the ceramic painting in Castelli. Biographical and artistic notices."

One must commend the pertinacity of the worthy biographer of the Grue who, anxious to keep before the public his own fame as an author, and the memory of his highly esteemed countrymen, brought out three editions of the same pamphlet within the lapse of twenty years. The ancient factories of central Italy had ceased to produce the high style of majolica with which their name had been so gloriously associated during the sixteenth century, when richly decorated ware, of a minor order, still continued to be produced in Castelli. Several members of the Grue family distinguished themselves as ceramic painters in the last named place. Their work, mostly reproducing elaborate engravings of the period, is painted in a scheme of subdued colour, in which soft grey and purple tints predominate; the general dulness of the effect is, occasionally, relieved by thin touches of gilding. Two of the Grues, Francescantonio and Phillipo Saverio, had been, in turn, directors of the porcelain manufactory founded at Naples by Charles III.

CHEVALIER (L'Abbé A.).—Carrelage du xiii[e] siècle trouvé en 1888 Rue du Cardinal de Lorraine à Reims. *Caen*, 1888. 8°, pp. 11; with text illustr. (Reprint from the *Bullt. Mon.*)

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CHILLA (Leo).—Original Entwürfe für das Glass- und Keramische-Kunstgewerbe. Vorlagen für das Fachzeichnen an Kunstgewerblichen Fach- und Fortbildungsschulen, sowie für Kunsthandwerker. *Wien*, C. Graeser, 1897. Fol., p. 1; with 22 col. pl. 25s.

"Original sketches for the glass and ceramic industries. Models for the use of the schools of industrial art and of industrial artists."

CHINEAU (G.).—Terres cuites d'art. *Paris*, 1888. Sq. 16°, of 31 pl.

Illustrated catalogue of the terra-cotta figures manufactured by G. Chineau.

CHLINGENSPERG-BERG (Max von).—Das Gräberfeld von Reichenhall in Oberbayern. *Reichenhall*, 1890. 4°, pp. 164; with 40 phototyp. pl. 30 m.

"The burial ground of Reichenhall in Upper Bavaria."

The three plates representing the few and insignificant fragments of pottery discovered in the excavations go far to show that it was no longer customary amongst the people of South Germany to place earthen pots in the graves of the dead. Broken pottery had only been used there as filling in material; the coarse shards of terra-cotta found imbedded in the soil are absolutely devoid of interest. The whole of the find is now preserved in the Berlin Ethnological Museum.

CHOINOWSKIJ (J. A.)—Excavations on the site of the palace of Kieff old town in 1892. Archæological research, with 156 illustrations (21 specimens of pottery reproduced in colour). *Kieff*, 1893. 4°, pp. 78-iv (in Russian).

CHRIST (Joh. Friedr.).—De murrinis veterum disquisitionem sub praesidio J. F. Christii, in Academia Lipsiensi, defendet Fr. Ehregott Saxius. *Lipziæ*, 1743. 4°, pp. 58.

"A disquisition on the Murrhine vases of the ancients, sustained by Fr. Ehregott Saxius, before the Leipzig Academy, under the presidency of J. F. Christ."

The authorship of this essay has often been wrongly attributed to Ehregott Saxius, whose name appears on the title page as that of the supporter of the thesis. As a matter of fact, it was customary, in the German academies, that the writer of a paper should entrust to a friend the task of reading the paper at the meeting of the learned society, and of upholding the debatable points of the argumentation. The author was only expected to preside over the discussion. In this essay J. F. Christ has attempted to reconcile the statements of Propertius and Pliny upon the nature of the Murrhine vases, statements on which previous writers had grounded irreconcilable conclusions. All is well as long as the author confines himself to demonstrate, in a general way, that they were a fossil and not a fictile material. But when he comes to introduce to us the few vases in his possession as real examples of antique Murrhines, we cannot follow any longer his rambling speculations.

CHRIST (W.) and LAUTH (J.).—Führer durch das K. Antiquarium in München. *München*, 1870. 12°.

"Guide book to the museum of antiquities in Munich."

CHRISTIE (James), (Anon.).—A disquisition upon Etruscan vases: displaying their probable connection with the shows at Eleusis and the Chinese feast of lanterns; with explanation of a few of the principal allegories depicted upon them. *London*, 1806. Sm. fol., pp. 99; with 16 pl. One hundred copies were printed for presentation. In auction sales the book has realized as much as 14 guineas; it is now offered in the trade for 20s.

The most extravagant expounder of the eccentric and shadowy doctrines of the exegetes was, without contest, the writer of the present disquisition. Describing the rites of the Eleusinian mysteries, he says that, at intervals, appalling shadows of God-like figures and infernal animals were thrown upon the walls of the temple. Some of the weird subjects painted on the antique vases, are, for him, the representation of this sacred phantasmagoria.

To give an idea of the mystical signification he could impart to a commonplace subject, we cannot do better than borrow from his book the explanation that the painting of a female acrobat walking upon her hands had suggested to his imagination.

"The allegory conveyed in this painting comprises the general meaning of the scenes

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which follow. The vicissitude of decay and reproduction to which, according to the notions of the ancients, nature was subject in perpetual revolution is expressed by a female figure tumbling. The order of nature is, for a moment, inverted, but, by an effort of the limbs, the body appears on the point of being returned to its proper attitude."

The author entertained, no doubt, a great idea of the value of his rambling lucubration, for he has spared no cost in the production of the volume. It is admirably printed, in large type, upon the finest paper, and illustrated with plates and vignettes cleverly engraved.

CHRISTOPH (Jul. R.).—Der praktische Töpfer; und seine Erfahrungen von der Thongrube bis zum fertig montirten ofen, etc. *Weimar*, Voigt, 1895. 8°, 2 m.

"The practical potter; his professional experience, from the digging of the clay up to the erection of a complete earthenware stove."

CHURCH (Arthur Herbert).—Catalogue of the specimens of old English and other pottery in the collection of A. H. Church. *Cirencester*, 1870. 12°, pp. 40. Privately printed.

A few copies of a catalogue, printed for presentation, are now all that remain of one of the earliest collections formed almost exclusively of old English earthenware. The whole of it was destroyed in the fire at the Alexandra Palace, where it was exhibited in 1873. Church stood foremost in the small group of independent spirits who, setting at defiance the dictates of the then prevailing taste for dainty porcelain, did not shrink from asserting their sincere appreciation of the robust and genuine character of the old English pottery. If the interest presented by a choice piece of salt-glaze, agate, tortoiseshell, and embossed and cloudy cream-coloured ware, is no longer questioned, it is chiefly due to the efforts that Church and his friends have made in vindication of their artistic and technical merits.

—— Cantor Lectures on some points of contact between the scientific and artistic aspects of pottery and porcelain; delivered before the Society of Arts, Nov., 1880. *London*, W. Trounce, 1881. 8°, pp. 21. (Reprinted from the *Journal of the Soc. of Arts.*)

The duties of his official position as professor of Chemistry at the Agricultural College of Cirencester, led A. H. Church into making a thorough study of the theory of pottery manufacture; his artistic education—for he was a landscape painter of no small talent—had rendered him a competent judge of the most efficient ways through which the productions of our ceramic art could be made to assume a more perfect form. The aim of this paper was to reconcile the fixed rules of technical excellence with the necessities of the constant modifications of external aspect imposed in their application by the variations of public taste. Weighty subjects are touched in turn by the writer, if not in an exhaustive manner, at anyrate with a clearness of conception and a lucidity of expression by which the meaning is easily grasped by the reader, whether he be a potter, an artist, or simply a man of the world in search of practical instruction.

—— English earthenware. A handbook to the wares made in England during the seventeenth and eighteenth centuries, as illustrated by specimens in the national collections. *London*, Chapman & Hall, 1884. 8°, pp. xiv-123; with 65 illustr. 2s. 6d.

—— English porcelain. A handbook to the china made in England during the eighteenth century, as illustrated by specimens, chiefly in the national collections. *London*, Chapman & Hall, 1885. 8°, pp. xiii-99; with 49 illustrs. 2s. 6d.

Both parts were published as handbooks to the collections in the South Kensington Museum. Fifty copies on large paper were issued to subscribers, with a special title page and a portrait of Thomas Frye of the Bow China Works.

If sincere love and consummate knowledge of the subject are deemed to be the best qualifications for writing a history of the old English pottery, Professor Church was particularly fitted for the task; long years of study and experience gave him an incontestable right to speak and to be listened to on all matters connected with our national ceramics. If materials are not wanting at the present day for the compilation of an almost complete survey of the development of the potter's art in England, on the other hand, it has become more and more difficult to discriminate between what is to be accepted and what is to be rejected in the mass of information placed at our disposal. Truly reliable statements are to be brought to the front, and still debatable points relegated to the background; and, above all, justice must be done to many a fanciful notion, not to say to the confirmed errors which have been perpetuated from one book to another. All difficulties on this score have been successfully overcome in these handbooks; we never find the author at fault with his dates and facts, or venturing lightly upon a rash speculation. By a careful elimination of

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minor particulars, unimportant or irrelevant, he has made his narrative reliable and intelligible all through. It is the best compendium that can be consulted, and the best introduction to the study of English monographs, of which it can only give a well digested summary.

—— Old English pottery and stoneware (in *Some Minor Arts as practised in England*). *London*, Seeley & Co., 1893. Imp. 4°. Old English slip ware; pp. 27-32; with 2 col. pls. and 3 illustrs. Dwight stoneware; pp. 33-39; with 2 phototype pls. and 5 illustrs. White salt glaze; pp. 40-45; with 2 pls. and 5 illustrs. Publ., 21s.

The interest of these notices, which had appeared in the *Portfolio*, is greatly enhanced by coloured photogravure plates rendering admirably the rich tints of the slip decorated ware, and the quaint look of some other kinds of old English pottery.

—— Josiah Wedgwood, master potter. *London*, Seeley & Co., 1894. 8°, pp. 104; with 4 pls. and 28 text illustrs. 2s. 6d. A 2nd edition, with additional plates, appeared in 1903.

It is not to be expected that new elements can be introduced in a life of Josiah Wedgwood, after the exhaustive works that have been devoted to the memory of the "prince of the English potters." A condensed and clearly presented account of his achievements has, however, long been wanted by his most fervent admirers. This volume answers admirably such a requirement, it is neither too long nor too short, yet it contains all that a collector of Wedgwood ware is bound to know. In addition to what is found in previous works, it gives the solution of a few points till then left in abeyance, and rectifies a few accredited misstatements. In his appreciation of the character of one of the greatest men of the last century, the biographer has, perhaps, erred on the side of impartiality. We think that he does not render full justice to the scientific knowledge and practical genius which made of Josiah Wedgwood the renovator of the potter's art, and the creator of one of the great industries of his country.

CHURCH (W. A.).—Patterns of inlaid tiles from churches in the diocese of Oxford, drawn and engraved by W. A. Church. *Wallingford*, 1845. Sm. 4°; 24 col. pls. 10s.

The plates engraved by Church were published after his death just as he had left them—that is to say, without an accompanying text. They consist of a few patterns of isolated tiles, drawn to the size of the original, and printed in red on yellow paper by means of roughly cut blocks.

CHU-YEN.—T'ao shno. 1774.

"A description of pottery in six books."

Bushell, from whom we borrow the title of this Chinese book and its translation, refers to the author in the following terms:—"Chu-yen quotes many writers, ancient and modern, in bewildering confusion."

CHYTIL and JIRIK.—Katalog der Ausstellung von Keramischen und Glasarbeiten Böhmischen Ursprungs, 1780-1840. *Prag*, 1908. 8°, pp. 189; with 5 pls. of marks photogr. from the original. 3 m.

"Catalogue of the Exhibition of Ceramic and glass works of Bohemian origin."

CHYZER (Dr. B.).—Ueber die im ungarischen Tonwaarengewerbe vorkommenden Bleivergiftungen. *Iena*, G. Fischer, 1908. 8°, pp. 32; with 3 illustrs. 2 m.

"The lead-poisoning prevailing in the earthenware industry of Hungary."

The author gives a distressing account of the conditions under which the Hungarian potters have to work. In the factories, never cleaned or ventilated, men, women, and children breathe an atmosphere laden with lead dust. Few, if any, escape the scourge of lead-poisoning and its terrible consequences. One of the illustrations represents a group of fourteen men from a small pot-works, all exhibiting the paralysed or dropped wrist and the distorted ankle from which they suffer in addition to the intestinal disorders to which each may have fallen a victim.

CITTADELLA (Luigi Napoleone).—Descrizione di un dipinto di Porcellana. *Ferrara*, 1853. 8°, pp. 15. 2 fcs.

"Description of a porcelain painting."

The painting in question adorned a vase of modern Sèvres ware.

CLAPP (C. H.) and BABCOLK (E. J.).—Clay and its properties; with special reference to North Dakota clays. *Bismark*, 1906. 8°, pp. 324; with 35 pls.

CLAYTON (H.).—On brickmaking and brickmaking machines. London

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Int. Exhibition, 1862. *London*, 1862. 8°.

CLÈRE (J. F.).—Essai pratique sur l'art du briquetier au charbon de terre, d'après les procédés en usage dans le département du Nord et dans la Belgique. *Paris*, Carilian-Gœury, 1828. 8°, pp. 188; with 4 pls. 5 fcs.

"Practical handbook of the making of bricks fired with coal, after the method used in the Nord department and in Belgium."

The advance made in the brickmaking industry has rendered this book somewhat out of date. It may be said, however, that it contains useful hints of a general character, evidently written by a competent engineer, which may be still of some service to the manufacturer.

CLERFEYT (J.).—La céramique a l'Exposition internationale de Londres en 1871. *Bruxelles*, impr. Mertens, 1872. 8°, pp. 451.

"Ceramics at the International Exhibition of London in 1871."

This exhibition was to be the first of a series in which all branches of industry should be represented in turn. Ceramics had been selected for the opening subject; iron, tissues, &c., were to follow from year to year. The scheme did not prove successful and was eventually given up.

CLERGET (C. E.).—Nouveaux ornements composés, dessinés, et gravés, à l'usage des manufactures et pour l'ornementation en général. *Paris*, Aubert, 1840. Fol.; 36 pls.

"New designs invented, drawn, and engraved for use in manufactories and for general ornamentation."

The arabesques of Clerget have been greatly employed as models by the porcelain gilders. The artist was for some time designer at the manufactory of Sèvres.

CLOSMADEUC (G. de).—Découverte de Stone-Cists à Bec-er-Vill (Quiberon). *Vannes*, 1886. 8°, pp. 15; with 2 pls. (1 of pottery).

"Discovery of stone-cists near Quiberon."

Pottery of varied forms without any ornamentation.

—— La céramique des Dolmens dans le Morbihan. *Paris*, 1865. 8°, pp. 6; with 2 pls. (Reprint from *Revue Archéologique*.)

"The pottery of the Dolmens in Morbihan."

During the course of his excavations of the burial grounds of that part of Britany, the writer has noticed that wherever earthen vases are abundant in the tombs, flint implements are rare; while, on the contrary, where flint implements are met with in quantity, there are generally very few, if any, urns or fragments of pottery.

COAD.—Etchings of Coad's artificial-stone manufacture, Narrow Wall, Lambeth. *London*, for private circulation, 1777-79. Fol.

—— Coad's Gallery, or exhibition in artificial stone . . . statues, vases, etc. *Lambeth*, 1799. 4°, pp. 36.

Bacon and the best English sculptors of the time supplied models to Coad's manufactory. Among the important works in terra-cotta and stoneware executed by Coad, one may mention the colossal statues, made originally for Arundel Castle, and now placed in the gardens of the Thames embankment.

COCHET (L'Abbé).—Mémoire sur la coutume de placer des vases dans la sépulture de l'homme et spécialement dans les sépultures chrétiennes depuis le xi^{e}, jusqu'au xvii^{e} siècle. 8°, pp. 80; woodcuts.

"Essay upon the custom of depositing vases in the sepulchres of the dead, and particularly in Christian tombs from the XI. to the XVII. century."

A paper written in support of the theory that it was a custom, common to all races and dating from the remotest antiquity, to deposit earthen vessels in the graves of the dead, whatever might have been the funereal rites which accompanied the burial of the remains.

Abbé J. B. D. Cochet was one of the last representatives of the pick and spade school of antiquaries, a fervent group of learned men, whose life was spent in making patient inventories of ancient burial grounds, and in raising ingenious speculations upon the use and signification of the miscellaneous vestiges left in the soil by departed civilisations. The sacred fire of archæologic fever which raged at that moment is now well nigh extinct; the bones of the Gallic and Saxon chieftains which have been spared by those indefatigable diggers have a chance to rest in peace for a time.

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In the many articles and volumes in which he has embodied the result of his researches, under and above ground, the description of ancient pottery, mortuary or other, occupies a large place.

Abbé Cochet died in 1875. An account of his life and labours will be found in the two obituaries published at Rouen, in the same year, by Brianchon and M. Hardy.

—— De la coutume d'inhumer les hommes dans des tonneaux de terre cuite. *Paris*, 1859. 8°, pp. 21; with illustrs.

"Upon the custom of inhuming the dead in terra-cotta jars."

—— Archéologie céramique et sépulcrale; ou l'art de classer le sépultures anciennes à l'aide de la céramique. *Paris*, 1860. 4°, pp. 19; with 10 pls. 5 fcs.

"Ceramic and sepulchral archæology, being the art of classifying the antique sepultures by means of the pottery they contain."

It is somewhat doubtful whether the conclusions presented by the writer of the essay could be corroborated by an unbiassed examination of the earthen vessels discovered in burial grounds of undetermined antiquity. We recognise, on the contrary, that the cinerary urns and other pottery belonging to the dark ages that we are satisfied to call "prehistoric," keep during the course of uncounted centuries such an indefinite character, that we may give up any hopes of ever ranging them into distinct classes. As generation succeeds to generation, as the industries of man follow their progressive course, metal is wrought with greater perfection, glass is blown into elegant shapes, ivory and wood are delicately carved, and textiles are intricately woven and richly embroidered. Meanwhile, the terra-cotta pot, the constant associate of these striking testimonies of the advance of all other handicrafts, remains stationary, affecting the same rudimentary form and the same roughness of workmanship. The coarseness of the material makes it unworthy of receiving an elaborate treatment, such trouble is reserved for embellishing the more durable and valuable substances. Ornamented pottery of a truly superior order marks the highest phases of the evolutions of art, such works flourish only at fitful intervals. If it be true that the style of decoration of the ware can alone afford a clue to its probable date and origin, the historian can find little assistance in the plain terra-cotta which constitutes the majority of what is found in the prehistoric graves. Having, peremptorily, enunciated the fundamental principles of his theory, the worthy antiquary has left to others the task of testing their adaptability to any particular point under examination. In the present case, we see that while describing the chief types of the earthen vessels he had disinterred by thousands, the author has not been able to propose any classification into groups, and with regard to each separate specimen he could do no more, in most instances, than to hazard a guarded conjecture as to the period to which it belongs.

COCK (David).—A treatise, technical and practical, on the nature, production, and uses of China-clay, with several useful tables and statistics, and other information bearing on the subject, by David Cock, mining engineer, St. Austell. *London*, Simpkin, Marshall & Co., 1880. 8°, pp. 151; with plans. 5s.

An exhaustive treatise written by a practical man. Chapter I.—Geology and Mineralogy. Chapter II.—Operative processes necessary in raising the clay and preparing it for the market. Chapter III.—The use of China-clay in the arts and manufactures. Chapter IV.—Extensive tables, list of ports to which China-clay is exported, with a list of freights, &c. The volume ends with 44 pp. of advertisement connected with the China-clay trade.

COENEN (F.).—The Willett-Holthuysen Museum. Essays on Glass, China, Silver, etc. *London*, Werner, 1907. Sm. 4°, pp. 62; with 32 half-tone pls. 5s.

Delft ware, pp. 24-32; Saxon porcelain, pp. 33-47.

COHAUSEN and POSCHINGER (G.).—Industrie der Stein-Thon-Glasswaaren. Amtl. Bericht über die Wiener Weltausstellung von 1873. *Brunswick*, 1874. 8°, pp. 85.

"The industry of stoneware, earthenware, and glass. Official report upon the International Exhibition of Vienna in 1874."

COHENDY (M.).—Céramique Arvern et Faïence de Clermont-Ferrand. *Clermont-Ferrand*, impr. Thibaud, 1872. 4°, pp. 48. 3 fcs.

"Ceramics of the ancient Arverns and Clermont-Ferrand Faïences."

Chapter I.—Pottery of the Roman period. II.—Faïences of the XVIII. century. III.—Modern manufacture. The text was to be accompanied by an Atlas of 28 pls., by Mr. Tamisier, which has not been published.

COLE (A. S.).—A catalogue of the works of art at Marlborough

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House, London, and at Sandringham, Norfolk, belonging to their Royal Highnesses the Prince and Princess of Wales. *London*, 1877. 8°, Pottery pp. 1-43.

COLIBERT. — Terra-cotta painting. *London*, 1883. 8°, pl.

COLLADON.—Couleurs des ésmaulx, ou vernix de la poterie de faïence. Copie de l'original d'un maitre potier Anglais. (1680 ?)

"The colours of the enamels or glazes of the faïence pottery. From original recipes written by an English master potter."

Extracts from this rare book are given by Mr. Hendrie in a footnote of his translation of *Theophilus*, Book II. The passages occur in a MS. preserved in the British Museum, the writer of which, Sir T. de Mayern, had been physician to Kings Henri IV. and Louis XIII. of France, before he came over to England to be attached, in the same capacity, to King Charles I. Sir T. de Mayern had transcribed these recipes from the printed book of Colladon, of which we do not know whether any copy is still in existence. The fact, recorded in that book, of the French potters of the times deriving their instruction from the potters of England is curious enough to have induced us to enter its title in our list.

COLLAMORE (G.).—China and pottery marks. *New York*, s.d. (recent). Sq. 8°, 37 pp. of marks.

Published by the firm of Gilman Collamore & Co., china dealers in New York.

COLLIGNON (M.).—Catalogue des vases peints du Musée de la Société Archéologique d'Athènes. *Paris*, Thorin, 1877. 8°, pp. 214; with 7 pls. in outline. 3 fcs.

"Catalogue of the painted vases in the Museum of the Archæological Society of Athens."

The Varvakeion Museum at Athens contains the richest collection of painted vases discovered in Greece proper. They are classified in this catalogue in chronological order, and by groups representing the distinctive styles. Each specimen is carefully described, and reference is given to the publications in which it has been engraved and commented upon.

—— Manuel d'archéologie grecque. *Paris*, 1881. 8°.

"Handbook of Greek archæology."

Terra-cotta figures and painted vases, pp. 231-315.

—— Apollon et les muses. Vase peint d'une collection d'Athènes. *Bordeaux*, 1879. 8°, 1 pl.

"Apollo and the Muses. A painted vase from a collection at Athens."

—— Sur trois vases peints de la Grèce propre à ornements dorés. *Paris*, 1875. 8°; 1 pl.

"Upon three painted vases from Greece proper with gilt ornaments."

—— Les céramiques grecques de style primitif. 1881. 8°.

"Primitive Greek ceramics."

—— Plaques de terre cuite peintes de style corinthien. *Bordeaux*, 1882. 8°, pl.

"Terra-cotta slabs painted in the Corinthian style."

—— Cavalier Athènien et scènes de la vie guérrière, coupe Attique du Musée du Louvre. *Paris*, Charmerot, 1889. 4°, pp. 22; with 2 pls.

"An Athenian horseman and scenes of warlike life, on a tazza of the Louvre Museum."

—— Loutrophore attique à sujets funéraire. Musée du Louvre. *Paris*, 1894. 4°; with 2 pls. and 2 illustrs.

"An attic loutrophore with funereal subjects, in the Louvre Museum."

—— Vase de terre cuite en forme de double tête signé de Cléomènes d'Athènes. Musée du Louvre. *Paris*, 1897. 4°, pp. 19; with 2 heliogr. pls. and 2 illustrs.

"Terra-cotta vase in the shape of a double head, signed by Cleomenes of Athens, in the Louvre Museum."

An answer to the opinion expressed by Fürtwangler that the vase was a forgery.

COLLIGNON (M.) et COUVÉ (L.).—Catalogue des vases peints du musée national d'Athènes. *Paris*, Fonte-

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moing, 1902. 8°, pp. ix-670. 20 fcs. (with an Appendix containing the indices and plates of forms). The plates were published in 1904; 4°, pp. 22; with 52 phototype pls. and text illustrs. 20 fcs.

—— See **Rayet.** Histoire de la céramique grecque.

COLLINOT (E.) and BEAUMONT (A. de).—Recueil de dessins pour l'art et l'industrie. *Paris*, Morel, 1868. Eleph. fol.; with 150 pls., mostly in colour, and short historical notices. 200 fcs.

The work is composed as follows:—Ornaments: Arabes, 40 pls.; Turks, 30 pls.; Venitiens, Hindous et Russes, 40 pls.; de la Chine, 40 pls.

Messrs. Collinot and Beaumont being known as manufacturers of ornamental faïence in Paris, one might have expected to find many designs applicable to ceramic decoration in the series of plates they have etched as materials for industrial designers. But it is nothing of the sort. A few old patterns of Arabian and Turkish tiles, and of Chinese porcelain, are all that represents Ceramic art in a series of subjects selected without discrimination, and as badly drawn as they are crudely coloured.

COLLINS (J. F. E.).—Hensbarrow granite district; a geological description and trade history. *Truro*, 1878.

COLOMB (E.).—Modèles pour assiettes. Genre antique. Reproductions d'anciennes faïences. 1891. Fol., 22 chromolith. pls.

"Patterns for plate decoration Antique style. Reproductions of old faiences."

COLOMBA (G. M.).—Il "quos ego" di Raffaello in una majolica del Cinquecento. *Palermo*, 1895. Fol., pp. 10; with 1 photolith. and 1 chromo pl. 10 fcs.

"Raffael's 'quos ego' upon a majolica dish of the sixteenth century."

This subject, often repeated by the Italian majolists, is usually an exact reproduction of the engraving of Marc Antonio Raimondi. Upon the dish, in the possession of Mr. Robbo, of Palermo, the painting shows a different arrangement in the disposition of the figures. From this fact Prof. Colomba draws the conclusion that the dish was not painted from the engraving but from the actual cartoon of Raffael. The work of the master has not been preserved to us—this should be considered as the only correct copy of the lost original.

COMBE (Taylor).—A description of the collection of ancient terra-cottas in the British Museum; with engravings. *London*, W. Bulmer, 1810. 4°, pp. vii-39; with 40 engr. pls. 15s.

The specimens, mostly coming from the excavations made in Italy at the end of the last century, consist of bas-reliefs and a few figures. These latter, very different from those found in Greece proper, may possibly be the work of Greek artists working under the influence of Roman art. They made part, formerly, of the Towneley, Nollekens, and Sir Hans Sloane's collections.

COMBES (L.).—Les amis du peuple. Bernard Palissy, potier de terre. *Paris*, A. Bry, 1858. 8°.

"The friends of the people. Bernard Palissy, the potter."

Palissy—a son of the people—is here given as the example all workmen should strive to imitate, by a writer with strong democratic convictions.

COMPARETTI (D.).—Saffo nelle antiche rappresentanze vascolari. *Firenze*, 1886. 8°, pp. 39; with 4 pls.

"Sappho, in the antique vase paintings."

COMPTON (Th.).—William Cookworthy. *London*, Hicks, 1895. 8°, pp. 138; portrait and 3 pls. 5s.

CONESTABILE (G.).—Pitture murali a fresco, e suppelletili etruschi in bronzo e in terra cotta scoperte in una necropoli presso Orvieto nel 1863, da Domenico Golini. *Firenze*, typ. Cellini, 1865. 4°, pp. 182; with fol. atlas of 18 engr. pls. 25 fcs.

"Fresco paintings and Etruscan utensils of bronze and terra-cotta, discovered near Orvieto by D. Golini in 1863."

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The painted vases discovered in that necropolis are described at length in the second part of this work.

CONNAH (E.).—Recipes for white and coloured glazes. *Wrexham*, Woodall, 1903. 32°. pp. 24. 2s. 6d.

CONSTANTIN (A.). — Idées italiennes sur quelques tableaux célèbres. *Florence*, Vieusseux, 1840. 8°, pp. 358; with 1 pl. 10 fcs.

"Italian thoughts upon some famous pictures."

In 1820 the Royal manufactory of Sèvres decided to send Constantin, one of their most clever artists, to Italy, with commission to paint copies of some of the masterpieces of the Italian school upon plaques of porcelain of unusual size. Constantin remained for thirteen years engaged on that work. Of all the plaques he painted, some were sent to the manufactory, where they may still be seen, others were acquired by foreign governments. As far as technics are concerned these paintings may be considered as a triumph of practical skill. The writer does not, however, lay so much stress upon the merit of the wonderful execution, as upon the artistic feeling with which he has rendered the beauty of the originals. This is what he says in his critical examination of the "Transfiguration," by Raffael: "No one else can boast of having remained for 1500 hours in contemplation of that picture; yet this is exactly the time it stood before my eye as I was making a copy of it; I may, therefore, claim the privilege of being heard on the subject." We have not to appreciate, here, the value of the observations suggested to the mind of the copyist by the model he reproduced in the highest degree of accuracy. The chapter of his book entitled: "On porcelain painting," might be expected to contain something of more practical interest, but it is nothing more than a maundering discantation on the supremacy of the art of the porcelain painter, and the extraordinary difficulties he has to contend with in the execution of his work.

CONTAVOLA (D. C.).—La manifattura delle porcellane di Doccia. *Firenze*, 1861. 8°.

"The porcelain manufactory of Doccia."

CONTRUCCI (Pietro).— Le virtù di Luca della Robbia. *Firenze*, 1834. 8°, pp. 31. 3 fcs.

"The virtues, by Luca della Robbia."

No work of the Italian potters equals in magnitude the majolica frieze which adorns the loggia of the hospital of the Ceppo, at Pistoia. A canon of the cathedral has celebrated it in a grandiloquent sermon on the seven works of mercy represented by the artist, subsequently printed with a dedicatory epistle to the Bishop. A good theologian, no doubt, but a poor ceramic historian, the preacher attributes to Luca a work made by Giovanni, son of Andrea della Robbia.

—— Monumento Robbiano nella Loggia dello Spedale di Pistoja. *Prato*, Giachetti, 1838. pp. 375. 8 fcs.

"The Della Robbia monument in the Loggia of the PistoiaHospital."

The pamphlet has expanded into a substantial volume, each virtue has become the subject of a special sermon. With the exception of a transcript from the article on Luca della Robbia, in Vasari's *Life of Painters*, historical information is quite as deficient as in the first pamphlet. This does not prevent a certain Pellegrini, who has contributed a laudatory appreciation of the book, to say that by his eloquent dissertation on the subjects represented on the loggia, Contrucci has made his name as famous as that of Luca della Robbia.

—— Plastica di Luca e Andrea della Robbia rappresentendo le opera della carità evangelica, illustrato dal Prof. P. Contrucci. *Pistoja*, 1841. 8°.

"Reliefs of Luca and Andrea della Robbia, representing the works of evangelic charity."

A further amplification of the same subjects, on which it is needless to say more.

CONTUCCI.—Musei Kirkeriani in Romano Soc. Jesù Collegio, aerea notis illustrata. *Roma*, 1763. Fol. 15 fcs.

"The Kircher Museum in the College of the Society of Jesus."

The collection is rich in early Roman and Etruscan pottery.

CONZE (A.). — Philoktet in Troja. Ueber das Gemälde einer griechischen Vase der Sammlung Jatta, in Ruvo. *Göttingen*, 1856. 8°, pp. 19; 1 pl.

"On the painting of a Greek vase of the Jatta collection at Ruvo."

——Melische Thongefässe. *Leipzig*, Breitkopf, 1862. Obl. fol., pp. 8; with 5 lith. pls. in col. 5 m.

"Vases from Melos."

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An essay on the supposed Asiatic influence to be traced in Greek ceramic art. Illustrated with excellent representations of archaic vases.

—— Vasi con rappresentanze di riti funebri. *Roma*, 1864. 8°; with 3 pls. and 1 cut.

"Vases with representation of the funereal rites."

—— Ueber die neuesten Entdeckungen bemälter griechischer Thongefässe. *Leipzig*, 1865. 4°.

"On the last discoveries of Greek painted vases."

—— Guerrieri coi loro Valletti. Perseo ed Achille su vasi ceretani. *Roma*, 1866. 8°; with 2 pls.

"Warriors and their attendants. Perseus and Achilles upon the Ceretan vases."

—— Zur Geschichte der Anfänge griechischer Kunst. *Wien*, 1870. 8°; with 11 pls.

"The history of Greek art in the earliest periods."

COOK (G. H.).—Report on the clay deposits of Woodbridge, South Amboy, and other places in New Jersey. *Trenton*, 1878. 8°.

COPELAND'S CHINA.—W. T. Copeland and Sons (late Spode), manufacturers of non-crazing ceramic wares, for all purposes, useful and ornamental, etc. *Hanley*, 1892. Obl. 16°, pp. 19; with 4 lith. pls. Printed for distribution.

An account of the best vases and useful ware sent by the firm to the Paris exhibition in 1889; it is accompanied by a reprint of the description of Copeland's works, written by Charles Dickens in 1852, and published in *Household Words* under the title: "A plated article."

—— Copeland's (late Spode) China. Established 1770. *Hanley*, 1902. 8°, pp. 56; with 50 text illustrs.

CORBASSIÈRE (A.).—Dalles et pavés céramiques à base de fer des manufactures de Sarreguemines. *Paris*, impr. Moquet, 1877. 8°, pp. 13; with 3 pls.

"Slabs and tiles in ironstone pottery manufactured at the Sarreguemines Works."

COREY (A.).—De Amazonum antiquissimis figuris. *Berlin*, 1891.

"The most ancient representation of the Amazons."

CORFIELD (J. E.).—Recipes for making potters' colours, lustres, etc., compiled from the original MS. of J. E. Corfield, for some years assistant to Mr. A. Wenger, of Hanley, Staffordshire. *Hanley*, Allbut & Daniel, 1884. Sq. 32°, pp. 47. 5s.

We have seen the mysteries of the potter's trade disclosed in printed handbooks, for a copy of which as much as £50 was asked by the compiler; these happy times were not to last long, and the price of professional secrets has, now, strangely fallen in the market. For the modest investment of five shillings the purchaser of this handbook can obtain possession of all the knowledge required for the successful manufacture of ceramic colours.

CORMARMOND (A.).—Description des antiquités et objets d'art contenus dans les salles du Palais des Beaux-Arts à Lyon. *Lyon*, 1855-57. 4°, pp. xvi-851; with 28 pls. 25 fcs.

"Description of the antiquities and works of art in the Museum of Fine Arts at Lyons."

CORONA (G.).—La ceramica; biografie e noti storiche. *Milano*, Hoepli, 1879. Sq. 8°, pp. 269; frontispiece, and 244 marks and monograms. 10 fcs.

"The ceramic art; biographic and historic notes."

Italian majolica, would be a better title for this book, which deals fully with that subject, while the productions of other countries are dismissed in a few paragraphs.

—— La ceramica in Parigi nel 1878. L'Italia ceramica. *Roma*, Botta, 1880. 4°, pp. 161. 3 fcs.

"Ceramic art in the Paris Exhibition of 1878. Italian ceramics."

Interesting particulars on the conditions of modern ceramic industry in Italy are con-

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tained in this report. We hear of the brisk revival of the potter's art in the country, and of the flourishing establishments in which the traditions of olden times have been, not only preserved, but greatly improved upon; also of the technical schools of pottery, the hopes of the future, which have been started in several towns of the kingdom. To judge of the strict accuracy of these flattering statements, we must bear in mind that an Italian reviewer is apt to describe, in a high flown style, what he presents as a glorious achievement, although it is actually no more than a promising experiment.

CORONA (G.).—Esposizione industriale italiana del 1881, in Milano. Relazioni dei giurati. *Milano*, Hoepli, 1885. 8°, pp. 560; with 8 pages of marks.

The scope of this volume extends far beyond the limits of an ordinary exhibition report. It comprises a general survey of the pottery manufacture in Italy; a complete list of all the factories, including the smallest pot-works giving employment to two or three workmen, and a series of tabular statements of their productions.

CORRARD DE BRÉBAN.—Note sur des vases de terre cuite trouvés dans les fondations des nouvelles prisons à Troyes. *Troyes*, 1832. 8°.

"Notices of the terra-cotta vases found in the foundations of the new prisons at Troyes (Gallo-Roman)."

CORSI (Faustino).—De Vasi Murrini e di un masso di pietra esistente in Roma presso el Sr. Sebastiano Rolli. *Roma*, Salviucci, 1830. 18°, pp. 46; 1 col. pl. 2 fcs.

"Notes on the Murrhine vases and a piece of stone in the possession of Sr. S. Rolli, of Rome."

Speculations regarding the true nature of the Murrhine vases are based upon two conflicting passages found, respectively, in Pliny and Propertius, from which many writers have drawn very different conclusions. The former says that their substance was a natural stone of great rarity; the latter that they were made of an artificial composition burnt in the furnaces of the Parthians. Corsi, while maintaining that the stone described by Pliny is no other than fluor-spar, a material of which he has seen a specimen in a private collection in Rome, tries to reconcile the two contrary statements. He observes that the two classical authors have made use of two different words. The vases to which Pliny refers under the name of *Murrhina*, should be considered as the original once, made of precious stone; while when Propertius speaks of the *Murrhea* cups, he applies the term to the vitreous imitations that were extensively produced in the East.

COUNIS (S. G.).—Quelques souvenirs; suivis d'une dissertation sur l'émail, sur la porcelaine, et d'un petit traité à l'usage du peintre en émail. Ecrit à Florence en 1831. *Florence*, 1842. 8°, pp. 104. 6 fcs.

"My recollections, to which are added a dissertation upon enamel and porcelain, and a small practical treatise for the use of the enamel painter."

Counis, born at Geneva, studied painting in Paris under Girodet. Attached as a portrait painter to the Italian courts, he attained some celebrity for his miniatures on enamel. His best work was a copy of the Galatea of Girodet, painted upon a large plaque of porcelain. Some biographers give the name of Counis as being the pseudonym of T. M. Dumersan.

COURAJOD (L.).—Le pavage de l'église d'Orbais. *Paris*, Didier, 1876. 8°, pp. 27; with 2 pls. and 25 illustrs. 2 fcs.

"The pavement of the church of Orbais."

A large number of inlaid and glazed tiles, some of which are ascribed to the thirteenth century, have been discovered within or near the Orbais church, in Champagne. But no portion of the pavement had been left in its original state, so no idea can be formed of the general scheme from the isolated tiles found in the excavations.

—— Livre journal de Lazare Duvaux, marchand bijoutier ordinaire du roy, 1748-1758. *Paris*, Société des bibliophiles français, 1873. 2 vols. 8°. 20 fcs.

"Day-book of Lazare Duvaux, merchant jeweller in ordinary to the king."

In his workshop, situated in the Rue de la Monnaie, Lazare Duveaux had often the occasion to ornament with gold and silver mounts valuable pieces of porcelain entrusted to him by Madame de Pompadour and the *élite* of the nobility. The entries in his day-book have reference to Oriental wares, and to the productions of Vincennes and Sèvres. This reprint of the interesting MS. is accompanied with historical notes by L. Courajod.

COUSIN (Charles), (Anon.).—Voyage dans un grenier. Bouquins, Faïences, Autographes et Bibelots. *Paris*,

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D. Morgan, 1878. 620 cop. printed in 8° and 4° sizes, pp. 270; with 21 pls., chromos, etchings, and phototype. £1 10s., and £3.

"A journey of discovery through a garret. Old books, faïences, and curios."

Familiar and humouristic gossip exchanged between the collector, who styles himself "Le tocqué" or "The crazy one," and his secretary Babylas, on the subject of the curious odds and ends which are being examined during an exploration of the garret. Fifteen plates of ceramic objects of somewhat indifferent quality give this volume a place in our list.

—— Racontars illustrés d'un vieux collectionneur. *Paris*, 1887. 4°, pp. 350; with 23 chromos, 8 etchings, and 32 vigns. 100 cop. printed on large paper and double sets of pls. 150-300 fcs.

"The illustrated small-talk of an old collector."

A companion to the above work, conceived and carried out on a similar plan. In point of typographic execution both volumes are remarkable examples of modern French printing.

COUVÉ (L.).—Vases antiques à figures rouges. S.l.n.d. 8°, pp. 14; with 7 text illustrs. 2 fcs.

"Ancient vases with red figures."

COUVÉ (see Collignon).—Vases peints du Musée d'Athènes.

COX (J. C.). — On four Spanish-Moresco tiles found at Meaux Abbey. *Hull*, 1894. 8°, pp. 6; with 2 chromolith. pls. (In *Hull East Riding Antiquarian Soc. Trans.*)

CRARY (J. W.).—Sixty years a brick-maker. A practical treatise on brickmaking and burning. *Indianapolis*, 1890.

CREUZER (Fried.).—Ein alt-athenisches Gefäss, mit Malerei und Inschrift, bekannt gemacht und erklärt, mit Anmerkungen über diese Vasengattung. *Leipzig*, 1832. 8°, pp. 78; with 1 fold. pl. in col. 2 m.

"An ancient Athenian vase, with paintings and inscriptions, published for the first time and elucidated with accompanying remarks on the vases of the same class."

Description of a small alabastron or perfume vase, bearing the names of the potter and the painter. The painting represents an ephebe and a bacchante preparing for a feast of Dionysios.

—— Zur Gallerie der alten Dramatiker. Auswahl unedirter griechischen Thongefässe, . . . etc. *Heidelberg*, 1839. 8°, pp. 130; with 9 lith. pls. in outline. 4 m.

"The Gallery of the Dramatists of Antiquity. A selection from the Greek vases in the Grand Ducal Museum of Carlsruhe, now published for the first time."

Vase paintings, the subjects of which are borrowed from the tragedies of the Greek poets.

CREYKE (W. R.).—Book of Modern Recipes, containing full instructions for producing the following:—Enamel, underglaze, and majolica colours; white and coloured bodies and glazes for china and earthenware; glazes and bodies for jet, Rockingham and stoneware; glazes, bodies, stains, and slips for bricks, tiles, pipes, etc., at one burning. Full recipes and particulars for enamelling iron, the preparation of liquid gold, etc. Originally sold to some of the manufacturers in England at £30 per volume. 2nd ed. *Hanley*, 1887. 12°, pp. 144.

The note-book of a colour maker, who, after having gathered here and there the recipes in use in the factories where he was employed, set up on his own account as a manufacturer. Meanwhile, it occurred to him that he might derive more profit from the sale of his secrets than from that of his products. He printed a first edition of a very limited number of copies, and disposed of these at a fancy price. This induced him to print a second one, now easier to obtain than the first, but still very difficult to meet with. The so-called secrets it contains are, we need hardly say, to be found in many other handbooks, and are by no means worth the extravagant value set upon them by the publisher.

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CRISP (F. A.).—Armorial China; a catalogue of Chinese porcelain with coats-of-arms, in the possession of F. A. Crisp. Privately printed at the Grove Park Press, *London*, 1907. 4°, pp. 90; with 12 col. pls. £2, 2s.

This collection, begun at the time when all the porcelain of the kind was considered to be of Lowestoft origin, contains 1087 specimens bearing the coats of arms of British families, painted at the end of the eighteenth century in the Chinese factories of the East India Company. The arms are mostly named. A volume of excellent typographic execution.

—— Catalogue of Lowestoft china in the possession of F. A. Crisp. *London*, privately printed, 1907. 4°, pp. 24; with a portrait and 14 collotype pls. (some col.). £1, 1s.

A companion to the above volume. The reproductions of the insignificant articles turned out by an obscure factory give us no desire to see any of them in the original. The introduction, avoiding historical controversies, refers only to the formation of the collection.

—— Lowestoft china factory; the moulds found there in December, 1902. *London*, Grove Park Press, 1907. 4°, intr. 1 p.; with 2 plans and 19 heliogrs. £1, 1s. 150 copies printed.

Views of the factory in its present state, and reproductions of a few moulds are given on the plates. The Lowestoft Company is known to have had a large show-room in London and a depôt in Rotterdam. They owned a vessel sailing regularly between England and Holland. A glance at the plans and at the views of the small proportions of this one-oven factory suffices to convince us that one has to look somewhere else to find the source of supply of the enormous quantity of china sold by the Lowestoft Company. The works occupied, not sixty men as the writer has it, but sixty hands, mostly women and children.

CROSSLEY (A.).—Tables and analyses of clays. *Indianapolis*, 1888. 2nd ed., 1900. 8°, pp. 48. 4s.

—— Bricks and Brickmaking. *Ottawa*, 1889.

CROSTAROSA (P.).—Inventario dei Sigilli impressi sulle tegole del tetto di S. Maria Maggiore. *Roma*, 1896. 4°, pp. 42. 4 fcs.

"Inventory of the marks stamped upon the tiles of the roof of S. Maria Maggiore."

CROZAT (Collection).—Description sommaire des statues, etc., modèles en terre cuite, porcelaines, et faïence d'Urbin, provenant du cabinet de feu Mr. Crozat. *Paris*, 1750. 12°, pp. 46; 232 Nos. 20 fcs. (By Gersain.)

Catalogue of sale. In the introductory notice, the majolica is said to be the work of Guido Durantino, of Urbino. Italian majolica was often called Raphael ware; the writer observes, however, that he cannot accept such an erroneous attribution, as "it would not be fair to the memory of the great painter Raphael Sanzio, to attribute to his hand works so grossly faulty in the drawing."

CRUTTWELL (Maud).—Luca and Andrea della Robbia and their successors. *London*, Dent, 1902. 4°, pp. 363; with 6 photogr. pls. and 144 illustrs. £1, 5s.

An exhaustive work which condenses all that had previously been written upon a subject thoroughly investigated by competent writers is always a welcome addition to the library. Scarcely anything that has not been printed before will be found in the present volume. But all documents are marshalled in good order and accompanied with personal appreciations which give to them an additional value. The work of Marcel Raymon seems to have been the text-book followed by the author. Miss Cruttwell has, nevertheless, made a searching examination of all the volumes, pamphlets, and articles written on the Della Robbia, of which she gives the titles in the biography.

CUDWORTH (W.).—Antique lamps. A dissertation on antique terracotta lamps generally, with special reference to the author's own collection. *London*, J. Clark, 1893. Sq. 8°, pp. 33; with 1 pl. and 18 illustrs. 2s.

These lamps, mostly coming from the Cesnola and Sandwith collections, were exhibited in the Bradford Art Museum.

CUNHA (F. R. da).—Catalogue d'une importante collection d'objets céramiques, ayant figuré en partie a l'éxposition de Lisbonne

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en 1882, dont la vente aura lieu a Paris, Avril, 1884. 4°, pp. 142; with 20 pls. 20 fcs.

"Sale catalogue of a collection formed by an amateur of Lisbon."

The porcelain of Sèvres, Meissen, and various German factories was very well represented; the collection comprised also a few specimens of English china and Oriental ceramics. The introduction to the catalogue was written by Ed. Garnier.

CURTIUS (Ernst).—Herakles, der Satyr und Dreifussräuber, ein griechisches Vasenbild erläutert. Zwölftes Programm der archæologischen Gesellschaft zu Berlin, zum Gedächnisstag Winkelmann's. *Berlin*, 1852. 4°, pp. 16; col. pl.

'Herakles, the satyr and three-footed robber; explanation of a Greek vase painting. Winkelmann's Feast Programme, No. 12."

—— Die Geburt des Ericthonios. Terra cotta des Berliner Antiquarium. *Berlin*, 1872. 4°; with 2 pls.

"The birth of Ericthonius. A terra-cotta in the Berlin Museum."

—— Die Giebelgruppen des Zeustempels in Olympia und rotfiguren Vasen. *Berlin*, 1883. 4° (in *Arch. Zeit.*); with 2 pls.

"The pediment groups in the temple of Jupiter at Olympia, and the red-figure vases."

CUSHING (F. H.).—A study of Pueblo pottery, as illustrative of Zuni culture growth. *Washington*, 1886. 8°, pp. 37; with 74 illustrs. (Reprint from the *Fourth Annual Report of the Bureau of Ethnography.*)

According to the theory, propounded by the writer, that the style of primitive pottery is affected by environments, the receptacles made of clay by the old Mexican races imitated the basket work of the period before them. The oldest examples are baskets of entwined twigs or wicker, lined inside with a thick coating of dry earth. When the making of pottery burnt in the fire was at last introduced, the corrugated surface of the vessels resembled the basket-work of earlier times.

CUSSAC (E.). — Céramique. Notice raisonnée sur les faïences formant la collection de Mr. Emile Cussac de Lille. *Lille*, 1878. 8°, pp. 15. Priv. printed.

"Descriptive notice of the faïence in the collection of Mr. E. C. of Lille."

CYULA (Dubovszky).—Minta majolika festésre Muster für majolicamalerei. *Budapest*, s.d. (1885 ?). Eleph. folio; plates in gold and colour, and diagrams.

"Models for majolica painting."

Patterns of cheap and showy decorations, in the worst possible taste, introduced by the Bohemian porcelain factories and presented under the name of "Designs in the Magyar Style."

CZOERNIG.—Industrie-Statistic der oesterreichischen Monarchie für das Jahr 1856. 1. Heft. Steinwaaren, Thonwaaren, Glaswaaren. *Wien*, 1857. 8°, pp. 136; with 2 maps of the pottery and glass producing countries.

"Statistics of the industries of the Austrian Kingdom for the year 1856. Part I.: stoneware, earthenware, and glass-making."

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DA GUERRA (L. de F.).—Archivo Viannense. *Vianna*, 1895-98. 8° (contains: A fabrica de Louça de Vianna em Darque), pp. 78-80. Marks.

"The faïence factory of Vianna."

DALEAU (F.).—Chandeliers et mortiers en terre cuite, industrie privée des tuiliers de la Gironde. *Bordeaux*, 1892. 8°, pp. 9; with 2 pls. (Extr. from *Journal de la Societé arch. de Bordeaux.*)

"Terra-cotta candle-holders and mortars, the fancy work of the brick and tile makers of the Gironde Department."

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Among the brickmakers of the region some very peculiar—we might say unique—shapes of small mortars, and candle or flower holders have persisted from times out of record, handed down from father to son. To find a kind of pottery equally primitive and uncouth in character, and as rude of workmanship one must, indeed, go back to the coarsest urns of the prehistoric ages.

When the crops are gathered in, and the work in the fields is temporarily suspended, the toilsome peasant of Gironde becomes a brickmaker for a while. Small gangs of labourers leave the villages and the farms, and tramp away to distant spots, where brick clay is abundant, and where the old ovens require but little repair to make them ready to be filled and fired once more. For a couple of months the men remain there, secluded from the rest of the world, busy making bricks and tiles which are transported at the end of the campaign to places in which they are required for building purposes. The leisure moments are occupied in fashioning fancy articles—the curious shape of which has never been departed from—modest presents intended for the gratification of the women and children of the village.

This custom, a last remnant of the industrious turn of mind of peasants of the middle ages, throws some light upon the origin of the particular types of popular pottery, which have remained unaltered in the provinces for thousands of years, regardless of the transformation introduced into all other productions of the potter.

DALY (César).—Motifs historiques—tirés des anciens batiments de la Manufacture Nationale de Sèvres. *Paris*, Ducher, 1873. Sm. fol.; 8 pls. (Extr. from the *Encyclopedie d'Architecture.*)

"Historical examples of architecture; details from the ancient building of the Manufactory of Sèvres."

The imposing edifice in which the manufactory of porcelain had been established during the reign of Louis XV. was, at that moment, under sentence of demolition. To preserve to posterity some recollection of the doomed monument, César Daly caused its most interesting features to be drawn and engraved for one of his publications. The great fountain at the entrance; the lodge in the park known as "Pavillion de Lully"; the wrought-iron gates; the elegant wood carvings of the show rooms are among the subjects he selected for reproduction.

DAMILAVILLE (Collection). — Catalogue des anciennes faïences de Rouen et de Sinceny, etc. *Paris*, 1894. 8°, pp. 16: with 3 pls.

Catalogue of sale. Five specimens of old Rouen faïence. Preface by G. Gouellain.

DAMOUR (E.).—Etudes de céramique exécutées à la demande des fabricants de porcelain de Limoges. *Paris*, 1897. 4°, pp. 47. (Reprint from the *Bull. de la Soc. d'Enc.*)

"Studies on ceramics, prosecuted at the request of the porcelain manufacturers of Limoges."

DAMOUR (L.).—Les fouilles de Brou en 1870. *Bourg*, 1870. 8°.

"Excavations at Brou in 1870."

Part I., Gallo-Roman potters and their marks.

DANGIBEAUD (Ch.). — Notes sur les potiers, faïenciers et verriers de la Saintonge. *Saintes*, impr. Hus, 1884. 8°, pp. 75; with 4 etchings. 6 fcs.

"Notes upon the potters, faïence manufacturers, and glass makers of the old province of Saintonge."

Mr. Dangibeaud denies that any pot works existed at Saintes at the time when Palissy was prosecuting his experiments in the town. This fact has little importance with respect to the connection of the celebrated potter with other members of the trade. La Chapelle-des-Pots and Brisambourg, villages situated at a short distance from Saintes, were both important settlements of pot makers; their richly ornamented and brightly coloured earthenware was well known in central France long before Palissy's time. The few particulars gleaned by the writer upon the early days of these two places are quite insufficient. When the question has been thoroughly investigated, it will be seen that they deserved more than a few passing words. A greater importance is attached to the minor faïence works established at Saintes and at Angoulême during the last and the present century; these had already found their historian in Mr. Ris-Paquot.

DANGIBEAUD (E. L.).—Saintes au xvi^e^ siècle. La commune. L'atélier de Palissy, etc.; avec annotations de M. de la Morinerie. *Evreux*, Herissey, 1863. 8°, pp. 76. 5 fcs.

"Saintes in the sixteenth century. The Commune. The workshop of Palissy, etc."

This paper was read before the Archæological Society of Saintes in 1843, and later on published by the care of Mr. de la Morinerie. According to some documents preserved in the municipal archives, Palissy's house was situated on the city walls, and the actual old tower, which the potter used as his workshop, could be accurately determined.

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—— Contribution au Corpus des inscriptions céramiques sigillées. *La Rochelle*, 1892-99. (In *Comm. des Arts et mon. hist. de la Charente Inférieure.*) T. xi., pp. 28-47; with 5 pls. T. xv., pp. 43-56; with 4 pls.

"A contribution to the Corpus of the inscriptions stamped on antique pottery."

DANIELE (F.).—Alcuni monumenti del Museo Carrafa. *Napoli*, 1778. 4°; 18 pls.

"The antiquities of the Carrafa collection."

Painted vases, terra-cottas, etc.

DANIELLI (J.).—Exposition du travail, 1891. La Céramique. Rapport du jury de la ix. section. *Tours*, 1892. 8°.

"Report on the ceramic art at the Tours Exhibition in 1891."

—— Les figurines de Tanagra et de Myrina. Etude et commentaires nouveaux sur leur caractere, leur objet, leur destination, les causes de leur presence dans les tombeaux, leur fabrication et leur decoration. *Paris*, Bernard, 1904. 8°, pp. 50; with 60 text illustrs. 2 fcs.

"The statuettes of Tanagra and Myrina. New considerations upon their character, the object they had to serve, the purpose for which they were destined, the causes of their presence in the tombs, their manufacture and decoration."

In the author's opinion the statuettes were chiefly portraits of the parents of the deceased.

DARBLAY (Aymé)—La porcelaine de Villeroy. *Corbeil*, 1897. 8°, pp. 5; with 2 pls.

"The Villeroy porcelain."

—— Villeroy, son passé, sa fabrique de porcelaine, son état actuel. *Paris*, A. Picard, 1901. 4°, pp. 98; with 48 heliogr. pls. (19 pls. reproduce 39 specimens of Mennecy-Villeroy porcelain) and text illustrs. 50 fcs.

"Villeroy: its past, its porcelain factory, its present state."

The ancient demesne of Villeroy is situated in the parish of Mennecy. It is under this latter name that the soft porcelain manufactured at the instigation and under the patronage of the Duke L. François de Villeroy is known to the collectors. Little light is thrown by the author of the notice upon the establishment of the manufactory, or the exact period to which the various styles of decoration may be attributed. Information on these points is still wanting. We hear that, according to contemporary documents, the factory stood in the very park of Villeroy, not far from the castle, but that another oven may also have existed in the Village of Mennecy. François Barbin was acting as director of the works in 1737; nothing is known about the place where he came from and where he had learned the secrets of the trade. He had two successors, Jacques and Jullien, who, in 1773, removed the factory to Bourg la Reine. Most of the specimens of the Mennecy porcelain bear the mark D.V. The photogravures which illustrate this part of the handsome and portly volume reproduce water-colours made by Ed. Garnier.

DARCEL (Alfred).—L'éxposition d'art et d'archéologie à Rouen. *Rouen*, Brière, 1861. 8°, pp. 46. 3 fcs.

"Exhibition of art and archæology at Rouen in 1861."

On the occasion of a provincial exhibition the industrial arts of the region are exceptionally well represented, the rare and unpublished examples contributed by local collectors are often exhibited there for the first and last time. The Norman amateur yields to no one in the keen appreciation of the Rouen faïence. It is still in Rouen that one has to go to see the old productions of the town brought together in matchless collections. The report prepared by Mr. Darcel has preserved to us a part of the advantages that the history of French faïence derived from the exhibition of 1861.

—— Musée Imperial du Louvre. Notices des faïences peintes, italiennes, hispano-moresques et francaises, et des terres cuites emaillées italiennes. *Paris*, Ch. de Mourgues, 1864. 8°, pp. 408; with potters' marks. 5 fcs.

"Notices of the Italian, Hispano-Moresque, and French painted faïences, and of the enamelled terra-cottas of Italy."

By the gift of Charles Sauvageot and the purchase of the Campana collection, such a number of remarkable pieces of majolica and other painted faïence had been added to the Louvre collection, that a special catalogue had become an absolute necessity. The writing of it was entrusted to A. Darcel, then assistant

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curator. No better man could have been selected. Darcel had made a special study of the ceramics of the Renaissance period. To his natural gift for order and classification, he joined a keen perception of all features which may determine the origin, the period, and even the name of the maker of a puzzling specimen. On the other hand, he was always on guard against expressing too hastily an opinion which rested only on speculative grounds. The plan he followed in the preparation of his catalogue presented great difficulty, but it was the best that could be adopted for a methodical description of Italian majolica. The productions of the various centres of manufacture were grouped together and arranged in chronological order, each section being headed by a historical notice, which gave also the specification of the main characteristics by which the ware could be recognised. When we bear in mind that, with the exception of a few marked pieces, every example of Italian majolica gave rise at that moment to endless discussions as to the factory to which it might belong, we realise what an arduous task the completion of such a catalogue must have been to the writer.

No fresh catalogue has been issued by the succeeding curators of the Renaissance Department. The work will have to be done, but, notwithstanding the advance of knowledge, very few of Darcel's attributions will be found to require alteration.

DARCEL (Alfred).—Un Guide de l'amateur de faïences et de porcelaines. *Paris*, 1864. 8°, pp. 15. (Reprint from *La Gazette des Beaux Arts.*)

In this slashing review of the second edition of Demmin's *Guide de l'amateur*, Darcel has made himself the mouthpiece of all the ceramic writers grossly ridiculed and vilified by the author. Without exceeding, for one moment, the limits of well-bred criticism, he presented a selection of the colossal blunders that Demmin has profusely scattered through his so-called *Guide Book*. No course of argumentation could have better demonstrated the true worth of the opinions entertained by the propounder of so many extravagant statements.

—— Union centrale des Beaux Arts appliqués à l'industrie. Exposition de 1865. Musée rétrospectif. *Paris*, J. Lemer, 1867. 8°, pp. 560.

"Catalogue of the Retrospective Exhibition of 1865."

The finest exhibition held by the Society of the Union Centrale. Greek terra-cottas and painted vases, pp. 16 to 20; Italian majolica, pp. 234 to 261; European pottery and porcelain, pp. 412 to 477; Oriental, pp. 530 to 557. The Sèvres porcelain included the whole collection of Sir Richard Wallace.

—— L'éxposition rétrospective de Rouen. *Rouen*, 1884. 8°, pp. 116; with text illustrs.

Ceramics form the subject of a short chapter in this report. Darcel's erudition embraced all the branches of industrial art. His great works on French architecture and general archæology testify to the wide extent of his antiquarian knowledge. At the time of his death he was preparing a new catalogue of the Cluny Museum, of which he had been the director for several years.

—— See **Delange (C.)**. — Recueil de Faïences italiennes.

—— See **Basilewsky** (La collection).

—— See **Foretelli.** — Catalogue de faïences italiennes.

DARCET.—Mémoire sur l'action d'un feu égal, violent et continué pendant plusieurs jours, sur un grand nombre de Terres, de Pièrres, et de Chaux métalliques, éssayées pour la plus part telles qu'elles sortent du sein de la terre. *Paris*, Cavelier, 1766. 8°, pp. 162. A second memoir on the same subject was published in 1771. 8°, pp. 170. 10 fcs.

"A memoir upon the effect of a strong and equal fire, kept up during several days, upon a great number of clays, stones, and metallic calxes, mostly experimented upon in their natural state."

The researches which the chemists, Macquer and Guettard. were then prosecuting in view of discovering the materials constituting the composition of true porcelain gave great importance to the contents of these memoirs. Darcet, a distinguished physicist, was methodically submitting, to the highest temperature he was able to produce, all available kinds of raw materials which promised to be of some use in the manufacture of pottery, and the other arts of fire. In the same laboratory, placed at their disposal by the Duke of Orleans, Count Brancas-Lauragnais was, at the same moment, conducting experiments on the kaolin he had found near Alençon. It may be questioned whether the curious results obtained by Darcet during his protracted trials, and detailed by him in the two memoirs, have been sufficiently examined, and completed by practical ceramists. In all likelihood, much of what has been left in the state of a mere laboratory experiment might lead to some important improvement in manufacture, and put an ingenious potter on the way to the discovery of agents of great value in the production of new bodies, glazes, and colours.

DARDENNE (E. J.).—Marques et monogrammes des faïenciers andennais, precédé d'un tableau chronolo-

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gique des fabriques de faïence d'Andennes, suivi d'une notice sur Jacques Richardot, sculpteur faïencier. *Bruxelles*, 1902. 8°, pp. 35; with 4 pls.

"Marks and monograms of the Andennes potters; with a chronologic list of the pottery manufactories of Andennes, and a notice of J. Richardot, modeller in faïence." 5 fcs.

Earthenware in imitation of English pottery has been extensively manufactured at Andennes, in Belgium.

DARWIN (E.).—The Portland Vase. *London*, 1791. 4°; with 4 pls. (Extr. from *The Botanic Garden*, vol. ii., pp. 53-59.)

The subjects represented on the vase are described in this essay as being scenes from the Eleusinian Mysteries.

DAS NEVES (J. A.).—Variedades sobre objectes relativos as artes. *Lisboa*, 1827. 2 vols. 12°. 15 fcs.

"Notes upon various subjects relating to the Arts."

Contains a list of the pottery factories in existence at the time, with description of their products.

—— Noçônes historicas, economicas e administrativas a producçâo e manufactura das Sedas em Portugal. *Lisboa*, 1827. 12°, 8 fcs.

"Notices, historic, economic, and administrative, on the silk factories of Portugal."

Chapt. xvii.—Fabrica da louça (manufacture of faïence). Rato — Coimbra — Vista Alegre, pp. 239-252.

DAUBRÉE (A.).—I. Examen minéralogique et chimique des matériaux provenant de quelques forts vitrifiés de la France. II. Examen des matériaux provenant des forts vitrifiés de Craigphadrick, près d'Inverness (Ecosse) et de Hartmanwillerkopf (Haute-Alsace). (Reprint from the *Revue Archéologique.*) *Paris*, 1881. 8°. 4 fcs.

"Mineralogical and chemical examination of the materials forming the vitrified forts of France, Scotland, and Alsace."

From the similarity presented by the construction of the vitrified forts, the materials employed and the method of burning them in, in the various countries in which they are found, Mr. Daubrée, General Inspector of Mines, feels inclined to believe that these forts are the work of men belonging to the same race. A thorough examination of these remnants of primitive industry might be used to determine the successive settlements of one particular people, and thereby the history of the migrations of the northern tribes might be greatly benefited.

DAUDIN.—Essai sur les poteries romaines découvertes au Mans en 1809. *Paris*, Lance, 1829. 4°.

"Essay on the Roman pottery discovered at Mans in 1809."

This work was to have been completed in four parts, but the publication was stopped after the first one. It is illustrated with six plates in outline, representing fragments of red pottery embossed with figure subjects. The author claims to have been the first to give adequate reproductions of the reliefs impressed on the so-called Samian ware. He forgets that the work of Grivaud de la Vincelles contained admirable engravings after specimens of the red pottery, very superior in accuracy and finish to his miserable outlines.

DAVID (F. A.).—Antiquités etrusques, grecques et romaines. See **Hamilton** (Sir W.).

DAVID (d'Angers).—Les médaillons de David d'Angers, réunis et publiés par son fils. *Paris*, Lahure, 1867. 4°; with 53 photogr. pls., containing 477 medallions. 100 fcs.

"The portrait medallions of David d'Angers."

It was the ambition of the great French sculptor, David, to leave to posterity a gallery of terra-cotta medallions which would present, modelled by his masterly hand, the likeness of all the celebrated men and women of his time He travelled much abroad for the purpose of obtaining a sitting or two from the foreign artists, writers, or politicians, the portrait of whom he was anxious to add to his collection. David's medallions are all treated in a broad and sketchy style; many of them are masterpieces of the art.

DAVILLIER (Baron J. Ch.).—Histoire des faïences hispano-morésques à reflèts metalliques. *Paris*, V. Didron, 1861. 8°, pp. 52. 5 fcs.

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"History of Hispano-Moresque faïences with metallic lustre."

The development of the collecting pursuit, a fascinating occupation which, in the estimation of the true lover of the beautiful, should be a definite science as well as a limitless art, owes much to the labours of Charles Davillier. His example and his advice contributed not a little to maintaining the high standard of a newly-born fad which uneducated and inconsistent amateurs would, in all likelihood, have dragged into vulgarity and ridicule. By nature and education, Davillier was intended to act as a leader to all his brother collectors. In the rage for accumulating the works of extinct handicrafts which had seized, at the time, the blind as well as the clear-sighted, he never yielded to the dictates of transient infatuation. He went forward with his eye always fixed upon the noblest aim; his steps were certainly guided by the experience gained by his predecessors, but the road he shaped for himself had never been tried before, and he proved a safe conductor towards untrodden and enchanting regions.

When he began to write on pottery he possessed already a vast erudition, based on general studies and personal experience. Discarding the too common practice of remodelling the works of his colleagues, and pointing out the errors into which they had fallen, he waited until the sum of materials he had collected from original sources would allow him to give us a book which would owe nothing to the researches of other writers, and which he could call absolutely his own.

A man of fortune, he had repeatedly visited the museums and collections of Europe, and spent much time in scrutinising the dusty documents in the libraries of ancient cities and forgotten monasteries. He gave most attention to Spain, a country in which he had been one of the first to institute the searches of the "curiosity" collector, and to enjoy the entrancing revelation of a still half-ignored art. The earliest outcome of his discoveries was a small volume treating of Spanish ceramics. When the book made its appearance, little or nothing was known about the lustred ware, and the few specimens of Hispano-Moresque faïence which had found their way into the museums were generally attributed to Italian manufacture. With the exception of the wall-tiles, of undeniable origin, Spain was said never to have produced any faïence worthy of interest. It required all the convincing proofs that Davillier was able to produce to convert the incredulous. From that moment, however, the Hispano-Moresque faïence was officially recognised and promoted to a place of its own in the ceramic galleries.

DAVILLIER (Baron J. Ch.).—Histoire des faïences et porcelaines de Moustiers, Marseilles et autres fabriques meridionales. *Paris*, Castel, 1863. 8°, pp. 140. 6 fcs.

"History of the faïences and porcelains of Moustiers, Marseilles, and other factories of the South of France."

Before the publication of this volume the Moustiers faïence was worthily represented in the ceramic collections, but as pieces of uncertain origin. The various marks they bore were so many standing queries. By some connoisseurs they were attributed to Rouen, by others to Saint Cloud or Marseilles. Brongniart, who so diligently endeavoured to trace the existence of all the ancient factories of France, never heard of this, the biggest centre of manufacture in the South; the name of Moustiers does not appear in his book.

To supply the collector with a label for this highly valued but still undetermined ware was a tempting scheme for Davillier to carry out. An important dish, inscribed **G. Viry f. a Moustiers chez Clerissy**, put him on the path of discovery. Such an inscription was sufficiently clear to induce further inquiry. He repaired to Moustiers, trusting that information on the ancient industry of the town could be easily obtained on the spot. The glory of the large faïence works was still fresh in the memory of the old inhabitants. An investigation of the garrets and cellars, a scrutiny of the family archives, brought to light many marked specimens and instructive documents. It was not long before Davillier had become satisfied that the quest had had a most successful result. The monograph which he wrote at the end of his hurried campaign was as complete as years of researches could have made it. Indeed, the local historians who, later on, treated the same subject, could do little more than follow the main lines of the original work, and endorse the larger part of Davillier's statements.

The additional particulars he published concerning the wares at Marseilles and other Provençal factories, were also obtained from original sources. They have all been turned to good profit by subsequent writers.

—— Niculoso Francisco, peintre céramique italien établi à Séville. (1503-1508.) Pp. 9; with 3 illustrs. (In *Gazette des Beaux Arts*, 1865.)

"F. Niculoso, an Italian majolist settled at Séville."

Several faïence factories were established at Seville in the Triana suburb. In one of them F. Niculoso, a native of Pisa, executed some important majolica works for the decoration of the churches and monasteries of the town, some of which are still in existence. The uncommon size of the tile panels, as well as their artistic treatment, which recalls the style of Cafaggiolo, make them interesting monuments of the ceramic art.

—— La Fayence. Poeme de P. de Frasnay; suivi de: "Vasa-faventina carmen (1735)"; avec une introduction sur l'usage et le prix des faïences aux siècles derniers. *Paris*, Aubry, 1870. 8°, pp. 55. 5 fcs.

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"Faïence: a poem by P. de Frasnay; to which is added 'Verses on the Faïence Vases,' and an introductory essay on the use and price of faïences during the last centuries."

A devotee of the Muses—as this prolific rhymer of the times liked to call himself—has celebrated the handicraft of Nevers, his native town, in high sounding verses, no better nor worse than those his contemporaries used to dedicate to the "Game of chess," the "Art of rearing silk worms," or other equally inspiring subjects. The poem appeared in the *Mercure de France*, and soon afterwards received the honour of a Latin translation. It has, at least, the merit of being short, for it occupies only four pages.

The prefactory notice supplied by Davillier enlightens us as to the exact degree of estimation in which painted faïence was held by the higher classes of society, at the very moment when manufacture was at its best. It has been said that our modern fancy for ornamental pottery was but a return to the similar taste which prevailed in the first half of the eighteenth century, when French faïence had secured a permanent right of abode in the castles and mansions of the great. In the year 1702 the country, ruined by famine, inundations, and the cost of protracted war, was on the verge of bankruptcy. King Louis XIV. decided that the gold and silver plate of the Crown should be sent to the mint to be converted into coins, and his meals be served on faïence. All courtiers hastened to follow his example, and on their table brightly coloured ware replaced the vessels of precious material. It should be added that this adoption of simplicity and retrenchment was but the fad of the moment. As a matter of fact, the mighty noblemen had a very moderate appreciation of the decorative effect of the Rouen and Nevers services, which never lost, in their eye, the vulgarity attached to anything made of common clay. Painted services were discarded as soon as the fashion was over. Davillier gives quotations from the contemporary catalogues of auction sales, in which we see the finest pieces of armorial faïence being sold at very low prices, while all specimens of Oriental porcelain continued to reach a very high figure.

—— Une vente d'actrice sous Louis XVI. Mlle. Laguerre, de l'Opéra; son inventaire. Meubles précieux, porcelaines de Sèvres, etc. *Paris*, Aubry, 1870. 8°, pp. 51; portrait. 5 fcs.

"An actress's auction sale under Louis XIV. Mlle. Laguerre, of the Opera. Precious cabinets, Sèvres porcelain, etc."

Fond as they were of living surrounded with costly furniture and works of art of all kinds, the stars of the ballet and of the opera sometimes had an auction sale of their miscellaneous collections in order to realise, in hard cash, the value of the princely presents they had received from their wealthy admirers. This catalogue contains interesting particulars of the prices that the Sèvres porcelain fetched at these fashionable auctions.

—— Les porcelaines de Sèvres de Madame du Barry, d'après les mémoires de la manufacture royale. Notes et documents inédits sur le prix des porcelaines de Sèvres au xviii[e] siècle. *Paris*, Aubry, 1870. 8°, pp. 75. 5 fcs.

"The Sèvres porcelains of Madame du Barry, from the account-books of the royal manufactory. Notes and documents on the price of the Sèvres porcelain in the eighteenth century, published for the first time."

In Madame Du Barry the factory of Sèvres had found a devoted friend and supporter. By herself buying extensively the royal porcelain, and praising its beauty to all comers, the Countess was most effectually fostering the wishes of the king, who wanted his factory to rank first among all similar establishments in Europe. Her private account with the works, between the years 1771 and 1774, fills 27 pages. Copious extracts from the ancient registers supply us with the prices charged for objects of all descriptions, from the egg-cup to the richest vase. The value of the "porcelain tendre," in the best days of its manufacture, is not generally known. We wonder at the high figure choice specimens command at Christie's or at the "Hotel Drouot"; many may be equally surprised to learn what its original cost was, and that a painted dinner service, for instance, was charged in the books from 30,000 to 40,000 livres. The bill of the service ordered by the Empress Catherine II. amounted to 328,188 livres. This lessens the apparent folly of the modern collector, if we consider that the intrinsic value of this incomparable porcelain rises owing to its increasing rarity.

—— Le cabinet du Duc d'Aumont et les Amateurs de son temps. Catalogue de sa vente, avec les prix, les noms des acquéreurs, etc. *Paris*, 1870. 8°; with 32 pls. after Gouthière (bronzes). Porcelain: pp. 32-128. 20 fcs.

"The Duc d'Aumont collection, and the amateurs of his time. Catalogue of sale, with prices and purchasers' names."

The enlightened taste of the aristocratic art amateurs of the last century, their passionate love for a thing of beauty, and their unbounded liberality, are faithfully mirrored in the catalogues of their collections and of the sales which took place at that period. Davillier felt more than an ordinary interest in all that pertains to the memory of a noble race of ideal collectors, of whom he strove to show himself a worthy descendant. The reprints

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he gave of a selection of ancient catalogues, accompanied as they were with introductory notices from his pen, form a series of valuable documents towards the history of collecting in bygone days.

DAVILLIER (Baron J. Ch.).—Atelier de Fortuny. Objets d'art et de curiosité; faïences hispano-moresques, etc. Vente à Paris, Avril, 1875. 8°, pp. 146; with 3 pls. and pen and ink sketches by Fortuny. 10 fcs.

While residing in Spain the celebrated painter had gathered together a remarkable collection of Hispano-Moresque faïences, which included a large vase of the same size and shape as the famous Alhambra vase, and lustred dishes of the greatest rarity. Davillier, his intimate friend, has written for this catalogue an introductory chapter on Spanish ceramics, and the description of the specimens, thirty-two in number.

—— La vente du mobilier du Chateau de Versailles pendant la Terreur (Documents inédits). *Paris*, Aubry, 1878. 8°, pp. 30. 3 fcs.

"The sale of the furniture of the Versailles Palace during the Reign of Terror."

A translation from an article published at the time in a Dutch periodical. Several pieces of Sèvres porcelain figured in the list of articles to be sold. The auction sale at the palace was continued, off and on, for more than one year. The prices of the most important articles are given in this pamphlet.

—— Les arts décoratifs en Espagne au moyen-age et à la Renaissance. *Paris*, Quantin, 1879. 8°, pp. 86; with text illustrs. 10 fcs.

"Decorative arts in Spain during the middle ages and the Renaissance."

An account of the works of art contributed by the Spanish Government to the exhibition at the Trocadero Palace in 1878. Ceramics were represented by a few specimens.

—— Les origines de la porcelain en Europe; les fabriques italiennes du xv^e^ au xvi^e^ siècle, avec une etude spéciale sur les porcelaines des Médicis d'après des documents inédits. *Paris*, Rouam, 1882. 4°, pp. 140; with 41 illustrs. 15 fcs.

"The origin of European porcelain; the Italian factories from the fifteenth to the sixteenth century; with a special essay on the Medicean porcelain, based on unpublished documents."

In the year 1857 the first known examples of a translucid ware, of a truly Renaissance character as regards shape and decoration, and which bore marks not recorded before that year, fell into the hands of a Florentine curiosity dealer of great experience. He circulated far and wide the news of his discovery of a genuine Italian porcelain of an undetermined date, but which could, in all probability, be ascribed to the sixteenth century. Such a statement was well calculated to excite the interest of the connoiseurs. It was known, however, that some kind of porcelain had been made at Florence, about 1580, by the Grand Duke Francesco. The presence of marks indicating the arms of the Medicis, the letter F, and the outline of the dome of Florence, rendered the attribution of the newly discovered specimens unquestionable. The investigation of the ancient chronicles that was instituted on that occasion disclosed the unsuspected fact that translucid ware had been made, in other Italian towns, long before it was produced at Florence. Davillier was one of those who devoted much attention to the study of the question. For more than twenty years he gathered materials and information towards the completion of a book in which the genesis of European porcelain was to be disclosed for the first time.

An account of the priceless specimens of Oriental origin preserved, in mediæval times, in the treasuries of kings and princes, with extracts of the ancient inventories in which they are mentioned, form a befitting introduction to the subject. To imitate the marvels of the East, and discover the mysterious substance with which they were made had, doubtless, been the ambition of many a man addicted to the practice of the chemistry of the times, and was the cause of long and strenuous experiments. We have now good reason to believe that these efforts were not altogether unsuccessful. Maestro Antonio, a Venetian alchemist, claimed to have discovered the secret of porcelain making as early as 1470. A private letter, bearing that date, and preserved in the archives of Venice, testifies to the fact. The writer introduces the Master to a friend as the maker of dishes and bowls of translucid earth, which would bear comparison with the finest Oriental porcelain. In order that his friend may judge of the beauty of these wonderful productions, he adds that he is sending him a few specimens of the ware. Unfortunately, no traces are left of the work of Master Antonio; the secret died with him. The same may be said of the porcelain mentioned in old documents as having been produced by the potter Camillo da Urbino, at first for the Duke of Ferrara, and fifty years later in the town of Pisa.

The Medicean porcelain dates, as we have seen, from 1580. Vasari, Aldovrandi, and other Italian historians have related the difficulties that the Grand Duke Francesco had encountered in his experiments, and the enormous sum of money that had to be sacrificed before a satisfactory result could be obtained. All

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these writers are most precise as to the actual part taken in the management of the works by the Duke himself. They report that he was wont to fashion with his own hands the vases he presented to the reigning princes of Italy. The very MSS. which contained the recipe for the composition of the bodies and glazes were discovered at Florence, not long after the identification of the specimens. Any practical potter may see, at a glance, that by employing the mixtures specified in the MS. a porcelain exactly similar to that of the Grand Duke Francis may be manufactured.

A descriptive catalogue of all the specimens in the public museums and private collections brings to an end a historical sketch that left nothing to be desired on the score of novelty and reliability.

DAVILLIER (Le Baron Charles). — See **Champfleury.**

DAVILLIER (Collection Ch.).—See **Courajod.**

DAVIS (Ch. T.).—A practical treatise on the manufacture of bricks, tiles, terra-cottas, etc. *Philadelphia*, Baird, 1884. 8°, pp. 472; with 6 pls. and 228 illustrs. £1, 5s.

"The manufacture of bricks, tiles, and terra-cottas," the preface tells us, "has never heretofore been practically treated in any work." One might infer from this opening statement that the writer produced this volume in complete ignorance that many other treatises had previously been contributed on the subject. But as we glance through the pages we are confronted by many passages borrowed word for word from well-known sources, and which—unacknowledged though they be—testify none the less to the author's perfect acquaintance with the standard books on brick and tile published on the Continent. This ponderous compilation will, in no ways, supersede the works on which it is based.

DAVOUST (E.).—La collection Desnoyer au Musée d'Orléans, avec une eauforte de l'auteur. *Orléans*, Herluison, 1879. 8°, pp. 50; with 1 etching.

"The Desnoyer collection in the historical Museum of Orléans."

This collection contains interesting specimens of the faïence, soft and hard porcelain, and biscuit figures, from the various factories once at work at Orléans.

DAWSON (J.).—The Wedgwood Memorial Institute, Burslem. *Burslem*, 1894. Printed by the author. Sq. 16°, pp. 38; with portraits and 3 pls. of Wedgwood ware. 2s. 6d.

A small edition of this handbook was published on the occasion of the inauguration of the new building erected by public subscription and private donations, as an addition to the Wedgwood Institute. It contains a description of the collection of old English pottery and Wedgwood ware presented to the museum by Mr. Thomas Hulme.

DAY (L. F.).—The application of ornament. *London*, Batsford, 1894 (3rd ed.). 8°, pp. 76; with 55 illustrs. 3s. 6d.

In Chapter III. the principles of decoration applied to pottery are presented with the soundness of views and the authority of a true decorative artist, whose esteemed works, both literary and artistic, qualify him to rank as a master in theory as well as in practice.

DEANE (Ethel).—Byways of Collecting. *London*, Cassell & Co., 1908. 8°, pp. 192; with 73 half-tone illustrs. Old china, pp. 12-69.

DEARN (J. D. W.).—The bricklayer's guide, . . . etc. *London*, 1809, 8°.

DEBRUN.—Discours sur les propriétés et sur l'utilité de l'argile. Prononcé dans la séance publique du 1er Brumaire, an ix., pour la rentrée de l'Ecole centrale du Département de l'Oise. *Beauvais*, 1800. 4°, pp. 18.

"Lecture on the nature and the uses of potter's clay, etc."

The professor enumerates the various kinds of plastic clays, and describes the use which is made of them in industry and art.

DÉCHELETTE (J.).—Les vases peints gallo-romains du musée de Roanne. *Paris*, Leroux, 1895. 8°, pp. 19; with 1 col. pl. (Reprint from *Revue Archéologique.*)

"The Gallo-Roman painted vases in the Roanne Museum."

Specimens of Roman pottery decorated in the geometric style, with paintings upon white engobbe, are of rare occurrence in France. Sixteen vases and numerous fragments have been discovered at Roanne. The style is said to show an oriental influence, a point contested by the writer.

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DÉCHELETTE (J.).—Le bélier consacré aux divinités domestiques sur les chenèts gaulois. *Paris*, 1898. 8°, pp. 38; with 31 illustrs.

"The ram consecrated to the domestic deities upon the Gaulish fire-dogs." (G.-R. terra-cotta.)

—— L'Officine de Saint Rémy (Allier) et les origines de la poterie sigillée gallo-romaine. *Paris*, 1901. 8°, pp. 35; with 37 illustrs. (Reprint from the *Revue Arch.*)

"The workshop of Saint Remy, and the origins of the Gallo-Roman sigillated pottery."

—— Les vases céramiques ornés de la Gaule Romaine (Narbonnaise, Aquitaine, et Lyonnaise). *Paris*, Picard, 1904. 4°. Vol. I., pp. 305; with 15 pls. and 152 illustrs. Vol. II., pp. 380; with 15 pls. and num. illustrs.

"The ceramic vases, with ornaments, of Roman Gaul."

A colossal repertory of names and marks of Gallo-Roman potters, with illustrations of their work.

DECK (Th.). — La faïence. *Paris*, Quantin, 1887. 8°, pp. 300; with 112 illustrs., and potters' marks. 4 fcs.

A concise history of the manufacture of "Faïence," or, as the author explicitly describes it, "Earthenware covered with a coating of transparent glaze or opaque enamel," is prefixed to this volume. In ordinary cases the recapitulation of well-known historical facts seldom claims particular notice. Here the personal remarks passed on certain points of the ceramic history by such a commanding authority are entitled to our consideration. His candid opinion—although expressed in very guarded terms, as though in fear of giving offence to any one who may happen to entertain different views—often betrays, none the less, the sound and impartial judgment of a superior man, by no means inclined to be influenced by the passing fads of any group of light-headed amateurs.

The second part, unfortunately very compressed, constitutes the truly important portion of the work. However unpretentious in its form, a technical treatise of such a serious import is not to be dismissed after a few words of common-place encomium have been bestowed upon it. We must recollect that there are few books to which what may be said of the present one could be fittingly applied. Written by the most accomplished ceramist of his day, it embodies the very essence of a knowledge paid for by the trying labours of a whole life, while the teaching we may expect to receive from it is imparted with absolute completeness and unrestrained veracity.

Its avowed purpose is to address itself to the men of the world; it does not claim to be a scientific treatise. Nevertheless, all experienced potters will at once recognise, under its apparent simplicity, the pre-eminent value of the work as a trusty guide for all those who have to struggle against the technical intricacies of the potter's art. If general principles and practical instructions are laid down with strict terseness, and if they may appear at first to be wanting in completeness, let not the perplexed beginner be discouraged in his efforts to grasp the meaning of the master. Sedulous attention, and perseverance in its experimental application, will soon render an abstract principle clear and intelligible to the student. The pursuit of ceramic art will always be fraught with trying difficulties. A good book may supply the means of fighting against the obstacles constantly rising to impede our course, but it rests with us to win the battle by the display of an unremitting energy, and the help of our personal experience.

Always immersed in the practice of his art, Deck left to others the care of descanting upon the constant improvement of his own ceramic productions. Unwilling to speak about himself, his name had never appeared affixed to any printed article, pamphlet, or book, when, at the pressing solicitation of his friends, he consented to break his modest silence and to publish this small volume. Although he had attained to a very high position in the artistic world, to be considered as a master potter had, in his estimation, a higher value than the mention of all his titles and distinctions; and this is no doubt the reason why, neglecting to record on the title page of his book that he was an officer of the Legion of Honour, director of the National Manufactory of Sèvres, etc., he describes himself merely as Theodore Deck, ceramiste.

DECOMBE (L.).—Les anciennes faïences rènnaises. *Rènnes*, Caillière, 1900. 8°, pp. 234; with 15 facsimile of marks and 12 half-tone pls. 10 fcs.

"The old faïences of Rènnes."

An important collection of faïences of local origin is preserved in the Rènnes Museum, of which Mr. Decombe is the learned curator; the History is adequately illustrated by these specimens. The manufacture seems to have, at first, remained in the hands of Italian potters. Mortuary tablets, composed of white tiles inscribed and painted in blue and manganese, the earliest of which bears the date 1653, and a figure of the Holy Virgin, dated 1659, represents that period. In 1749 two factories were established in the town, both subsidised by state grants and private contributions. During a few years the making of faïence,

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chiefly in imitation of the Nevers and Rouen style, was carried on in the above-named and in a few minor pot-works under unremunerative conditions and distressing circumstances. Finally, in 1786, the year of the treaty of commerce with England, the industry was altogether ruined through, it is said, the introduction in France of the foreign products. In support of this statement, extracts from the contemporary newspapers, in which the tradesmen of Rennes advertised their extensive importation of English pottery and porcelain, are given by the author. He has been able to gather many particulars respecting the local potters and painters; they are all duly recorded and accompanied with facsimiles of marks and signatures.

DE COOL (Mme. Delphine).—Traité de peinture sur porcelaine dure et tendre, émail, faïence cuite et crue, et sur lave. *Paris* (1875 ?). 8°, pp. 29.

"Treatise of painting upon porcelain, hard and soft pastes, enamel, over and underglaze, faïence, and upon lava."

Madame de Cool, a clever porcelain painter, directed a studio of young ladies, for the benefit of whom this handiwork was intended. See also **Arnould** (Mme. A.).

DECORDE (L'Abbé J. E.).—Pavage des églises dans le pays de Bray. *Paris*, Pringuet, 1857. 8°, pp. 14; with 2 pls. (Reprint from *La Revue de l'Art Chretien.*)

"Church pavements in the district of Bray."

Description of the inlaid and engraved tiles of mediæval times, preserved in the Neuchâtel Museum; contains some interesting documents referring to the industry of tile making in Normandy.

DEGEN (Louis).—Les constructions en briques, avec un volume de supplément. Combinaisons et études variées sur l'emploi de la brique, au point de vue décoratif. *Paris*, Morel, 1859. 2 vols. 4°; with 84 col. pls. 80 fcs.

"Brick building. Sketches and information upon the use of bricks, considered from the decorative point of view."

DEININGER (C. F.).—Sammlung von Porzellan Malerein. *Leipzig*, 1892. 4°; 32 pls. in col. 12 m.

"Selection of porcelain paintings."

Materials for the porcelain painter taken from old German porcelain.

DEICHMÜLLER (J. V.).—Das Gräberfeld aus dem Knochenberge bei Niederrödern, Saxen. *Cassel*, Fischer, 1897. 4°, pp. 16; with 7 lith. pls. of Franckish cinerary urns.

"The grave-field in the Knochen Mountains, near Niederrödern, Saxony."

DE JOHANNIS (A. J.).—Intraprenditori, capitalisti, e lavoratori. Considerazioni sulla manifattura di Doccia. *Firenze*, 1893. (In *Rassegna di Scienze Sociali e Politiche.* Anno x., fasc. 289.)

"Manufacturers, capitalists, and workmen; considerations on the Doccia manufactory."

DE LA BECHE (Sir Henry) and TRENHAM REEKS.—Catalogue of specimens in the Museum of Practical Geology, illustrative of the composition and manufacture of British pottery and porcelain, from the occupation of Britain by the Romans to the present time. *London*, G. Eyre, 1855. 8°, pp. xxiii-179; vigns. 5s.

—— 2nd Ed. *London*, 1871. 8°, pp. xvi-269. Prepared with the assistance of M. F. W. Rudler, and augmented with a catalogue of specimens illustrating the Clays and Plastic Strata of Great Britain, collected and described by George Maw, F.G.S.

—— 3rd Ed. *London*, 1876. 8°, pp. xvi-336; with 157 vigns.; also prepared by Trenham Reeks, curator, and F. W. Rudler, assistant curator.

In preparing the catalogue of the ceramic collections, then in course of formation at the Museum of Practical Geology, the curators had to adopt an altogether new plan. So far English ceramics had not yet been systematically classified. The whole subject was not, however, of such a wide range that it could not be fully developed within the scope of a popular handbook. The pottery and porcelain of other nations having been summarily dealt

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with in the preliminary chapters, the exclusive attention of the writers was bestowed upon the factories of Great Britain and their productions. Accordingly, every group of English pottery received a separate treatment, each section being prefaced with a well digested historical notice. The important manufactory and the modest pot-works, the vase of costly china and the rough porringer of Staffordshire, had their history told with the same exactness and reliability. All that was said was meant to captivate the interest of the student without overtaxing his memory with superfluous details. Anyone who has read the catalogue of the Jermyn Street Museum with a purpose, will acknowledge that he has thereby learned much, and yet with little trouble. This small handbook has done more to spread the taste for English ceramics than many volumes of more ambitious pretensions.

DELAFON (M.).—Notice sur la céramique et l'hygiène. *Paris*, 1898. 8°, pp. 15.

"Notice of ceramic art and hygiene."

A pamphlet in distribution at the manufactory of sanitary ware of Jacob & Co., at Pouilly sur Saône. It contains the usual epitome of ceramic history, with a few remarks upon the necessity of substituting porcelain in place of earthenware for all vessels of household use.

DELAGRAVE. — Œuvres choisies de Bernard Palissy, etc. *Paris*, Delagrave, 1890. 12°.

"Selections from Palissy's works." The preface is signed E. M.

DELAMAIN (Ph.).—Le cimetière d'Herpès (Fouilles et collection Ph. D.). *Angoulême*, Cocquemard, 1892. 4°, pp. 44; with 26 col. pls. 15 fcs.

"The Herpès Cemetery. Excavations and collection of Ph. Delamain."

Pottery and glass vessels are reproduced on 9 plates. The funereal vases are of the ordinary Merovingian types, made of grey clay, blackened on the surface, and decorated with bands of geometrical ornaments obtained by the impression of a revolving tool.

DELAMARDELLE (Mme. la Baronne) et GOUPIL (F.).—Leçons pratiques de peinture vitrifiable, sur porcelaine dure, pâte tendre, faïence, émail. *Paris*, Renauld, 1877. 8°, pp. 47. 2 fcs.

—— An English translation has been published by Lechertier Barbe, with additions by Aural. *London*, 1877.

"Practical instructions for painting on hard porcelain, soft china, faïence, enamel, etc."

The tuition of a professor of china painting to her pupils, with advertisements and catalogues of Lacroix vitrifiable colours and painting requisites.

DELAMOTTE (Ph. H.) and WHEATLEY (H. B.). — Art work in Earthenware. Art work in Porcelain. *London*, Sampson Low, 1882. 8°, two handbooks (together), pp. 146; with 2 col. pls. and 129 woodcuts. 5s.

The illustrations are all borrowed from the standard publications; the letterpress makes no claim to novelty. A second edition, under the title of *A Handbook of Art Industries in Pottery and the Precious Metals*, appeared in 1886. The name of H. Wheatley has alone been retained as that of the author.

DELANGE (Carle).—Recueil des faïences italiennes des xv^e^, xvi^e^, et xvii^e^ siècles. Text explicatif by A. Darcel et H. Delange. *Paris*, 1869. Fol.; with 100 col. pls. 300 copies printed. £12.

"A selection of Italian majolica pieces from the fifteenth, sixteenth, and seventeenth centuries."

A. Darcel, then the best authority on the matter, has supplied the larger portion of the explanatory text.

DELANGE (Carle et Henri).—Recueil de toutes les pièces connues jusqu'à ce jour, de la faïence française, dite de Henri II. et de Diane de Poitiers. Précédé du relevé des diverses opinions émises a cette époque par les principaux écrivains. *Paris*, Delange, 1861. Fol., pp. 34; with 50 lith. pls. in colour (a few copies have 51 pls.). 150 copies printed. £15.

"Collection of all the examples of the so-called 'Henry II. and Diana of Poitiers' faïence known at the present day. With a review of the various opinions entertained on the subject by the most eminent writers."

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The noble folios published by Delange will always have their place on the shelf of honour of the library. They were brought out at a moment which can be well termed the golden age of ceramic writings. Admirable collections were being formed all over Europe, and in them the historian found a ready-made selection of master-pieces, a wonderful store of material conveniently placed at his disposal. Monographs of the most important centres of ceramic production could be prepared, in which most interesting matter would appear in print for the first time, and which could be illustrated with reproductions of examples of the highest order, mostly unknown to those who took the greatest interest in the subject. Owing to the personal researches of the special collectors, the compiler could elucidate the specimens he had chosen to reproduce with historical evidences concerning their place and date of manufacture, often with the very name of their maker. Such works were anxiously expected, and enthusiastically received on their publication. Delange, an esteemed expert in works of art, had the run of all the best collections, and he had made a deep study of the chief museums of Europe. He took advantage of the exceptional conditions in which he was placed, and undertook to prepare works, descriptive of the finest productions of the potter's art of the Renaissance period. He showed himself equal to the task set before him. The copies he made from the originals are always accurate, and of sufficient size to show plainly all details. In the face of the stiff and cold chromolithographs, and of the more uninspiring phototypes, now so extensively used for book illustration, it is a real pleasure to turn over the leaves of a volume in which the plates, broadly but neatly, drawn on stone, have the charms of an artistic sketch, and are, moreover, coloured in a way which gives to them something of the freedom of hand-work. Although the descriptive text has become antiquated in some cases, we notice that Delange had entrusted the preparation of the text which accompany the plates to the pen of the most expert connoisseurs of his time, and that they were, generally, the best notices that had yet been written on the subject.

—— Recueil des principales pièces connues de la faïence française dite de Henri II. et Diane de Poitiers. 52 planches dessinées par Carle Delange. Nouvelle édition. *Paris*, Rouvière, s.d. 4°. Publ., £2.

A reproduction by photographic process, and in reduced size, of the plates of the original edition.

DELANGE (Carle) et BORNEMAN (C.).—Monographie de l'œuvre de Bernard Palissy; suivie d'un choix de pièces de ses continuateurs et imitateurs. Texte par MM. de Sauzay et H. Delange. *Paris*, Delange, 1862. Fol.; with 100 lithogr. pls. in colours. 300 copies printed. £12.

"A monograph of the works of Bernard Palissy; to which is added a selection of pieces by his successors and imitators. With descriptive notices by Messrs. De Sauzay and H. Delange."

M. De Sauzay, who wrote for this book a short notice on B. Palissy and his works, was curator of the Louvre Museum.

DELANGE (Henri).—Notice sur Girolamo della Robbia, auteur présumé des poteries dites de Henri II., et sur sa famille. *Paris*, Mauld, 1847. 8°, pp. 15.

"Biographical notice of G. della Robbia, presumed maker of the so-called Henri II. faïence, and of his family."

—— Catalogue d'une belle collection d'objets d'art et d'antiquités tels que Terres-cuites et verres antiques, Vases grecs en terre peint dits Etrusques. *Paris*, 1857. 8°. Catalogue of sale.

DE LA RUE (Collection).—Catalogue of the collection of old Wedgwood ware. . . . Sold at Christie's, Nov. 12th, 1866. 8°, pp. 72; with illustrs. borrowed from the *Art Journal* and the *Life of J. Wedgwood.*

One of the earliest and best collections of Wedgwood wares; it contained 270 numbers.

DELATTRE (Le R. F.).—Lampes chrétiennes de Carthage. *Lyon*, 1880. 8°, pp. 64; with 53 illustrs. 5 fcs.

"The Christian lamps of Carthage."

Lamps and plain vessels of common red clay, seem to have been the only production of the potter, in mighty Carthage, the capital of civilised Africa, and once the rival of Rome. From an early date the town had become one of the strongholds of Christianity. In the time of St. Augustine the pagan temples had been transformed into churches, and no fewer than twenty-two basilicas could be counted within its walls. Objects of all kind, bearing Christian symbols, are discovered in the excavations. Among them terra-cotta lamps of rude workmanship are conspicuous by their number. P. Delattre, French missionary at Algiers, and a

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learned archæologist, has collected and described all the subjects of a religious character which appear on these lamps.

DELATTRE (Le R. F.).—Les lampes du musée de St. Louis de Carthage. 1889. 4°, pp. 15; with 17 illustrs.

"Other Christian lamps in the St. Louis Museum at Carthage."

—— Marques céramiques grecques et romaines trouvées à Carthage durant l'année 1901. *Paris*, 1902. 8°, pp. 28. (Reprint from the *Revue Archéologique.*)

"Greek and Roman potters' marks found at Carthage."

DELECLUSE (E. J.).—Bernard Palissy. *Paris*, 1838. 8°, pp. 32. (Reprint from *La Revue Française.*)

Audiat commends this notice as being one of the best ever written on Palissy and his works.

DE LENNICK (Deman).—Collection de porcelaines anciennes de Chine, du Japon, de Sèvres, de Saxe, etc., et de quelques faïences rares et vases Étrusques. *Bruxelles*, 1864. 8°.

Catalogue of sale.

DEL FRATE (O.).—Guida storica e descrittiva della Faleria etrusca (Civita Castellana). *Roma*, 1898. 12°; with 3 pls.

"Guide-book, historical and descriptive, of Etruscan Faleria (Civita Castellana)."

Notes on the ceramic art.

DELISLE (Leopold).—Documents sur les fabriques de Faïence de Rouen recueillis par Haillet de Couronne. *Valongnes*, 1865. 8°, pp. 77. 12 fcs.

"Documents upon the faïence manufactories of Rouen, collected by Haillet de Couronne."

This pamphlet gives all the matter referring to the subject contained in the MS. notes prepared by H. de Couronne for his *History of Normandy*, now in the National Library in Paris. It contains—1. An extract of the registers of the Rouen Parliament for July, 1650, showing that N. Poirel and E. Poterat, who had obtained a royal privilege for the manufacture of faïence, objected to the establishment of any other manufactory in the town. 2. A memoir, written in 1746 by Bollioud, a canon of St. Antony at Rouen, for the benefit of the potters of Lyons, his native town, describing the processes of manufacture as he had seen them practised. 3. A quotation from the *Spectacle de la Nature* treating on marls and clays. 4. A communication sent by Madame de Villeray, who had herself owned and managed some important works at Rouen. 5. An anonymous note on the state of the Rouen industry in the eighteenth century. 6. Information upon the progress of the various industries of the town gathered by G. de La Foy, in which the names of a few faïence manufacturers are mentioned.

DELORME (R.).—Les faïences de Delft. Collection du Dr. Mandle. *Paris*, impr. Kugelmann, 1874. 32°, pp. 33.

"Delft faïences. The collection of Dr. Mandle."

This collection was, we think, unique in Paris at that time. It contained specimens of delft faïence of the highest order.

DELORT (J. B.). — Dix années de foúilles en Auvergne et dans la France centrale. *Lyons*, Rey, 1901. 4°, pp. 84; with 40 pls. (Ceramics, pp. 9-22; with 20 pls. of prehistoric, Roman, and Merovingian vessels.)

"Ten years of excavation in Auvergne and Central France."

DELSETTE (G.).—Cinque lettere sulla raccolta di maioliche dipinte, delle fabbriche di Pesaro e della provincia Metaurense, di Geremia Delsette, esisente in Bologna. *Bologna*, 1845. 8°, pp. 8. 3 fcs.

"Five letters on the collection of painted majolica, from the factories of Pesaro and the Metaurian province, in the possession of G. D., of Bologna."

Luigi Frati had just published the catalogue of this remarkable collection. It was in acknowledgment of a gift of copies of that catalogue that five well-known artists and antiquaries, to whom it had been presented, wrote the flattering letters brought out in pamphlet form, with evident satisfaction, by the owner of the collection.

DE MAURI.—L'amatore di maioliche e porcellane. *Milano*, U. Hoepli,

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1899. 12°, pp. 650; with 16 col. pls. and marks.

"The collector of faïence and porcelain."

Although one of the last that have been issued, this handbook is by no means an improvement on its predecessors. English ceramics have particularly suffered from the insufficient attention bestowed by the compiler upon this, as well as upon other sections of ceramic history. In the article on Wedgwood we read that he established an important factory of soft china at Burslem, where he made white and blue cameos, called "Queen's" ware. The mark is given as "Wedgwoog." At Worcester Dr. Walls, the founder of the manufactory, was succeeded by Cookworthy, who introduced the making of hard porcelain, and invented the process of transfer printing under glaze, etc.

DEMMIN (A.).—Guide de l'amateur de faïences et de porcelaines. *Paris*, Renouard, 1861. 12°, pp. 176; with marks. 3 fcs.

"A guide-book for the amateur of faïences and porcelains."

This is the first publication of a very prolific writer. Demmin's pen is responsible for many volumes which threatened, at one time, to bring about trouble and confusion in the dawning knowledge of ceramic art. Nowadays public opinion is tolerably well fixed on the value that may be attached to their contents. No true connoisseur would ever think of referring to his books for enlightenment on some puzzling point, or would take the trouble of discussing his long-exploded arguments. The confident beginner is warned that every fact, every date, every name, has to be revised and corroborated from other sources before they are made use of, if he means to avoid sharing the fate of so many writers who have accepted them too implicitly. Demmin shows as little regard for history and technology as he—a German bred and born—respects the rules of the French language. The bare truth is often treated by him as a negligible quantity in argumentation; the use of accepted terms is replaced by the introduction of words of his own making. His aim seems to have been to overwhelm the reader with a bewildering accumulation of information on all subjects. For years he travelled all over Europe, visiting museums and private collections, and jotting down, hurriedly and indiscriminately, accounts of what he saw and notes of the speculations suggested to his impressionable mind. He who knows little finds much. All that Demmin found, or thought he had found, became grist to his mill, and was stored up with the view of producing this handbook. The aggregate sum of his notes, thus hurriedly taken, must indeed have been prodigious. But when returned to his study he appears to have got somewhat confused as to the true signification of these hasty memoranda, and to have supplemented their shortcomings by an appeal to his faulty recollections. Then from these there sprung an extravagant theory, supported only by fanciful evidences, startling and curious sometimes, but no better than fireworks and dissolving views. When he had to deal with a long-established fact, the truth was presented in such a distorted and truncated form, and commented upon in such an unprecedented manner, that it became as deceptive as might have been a total misrepresentation.

The first perusal of a book framed on such lines may prove rather irritating to anyone in search of sound education. He may resent the arrogance of a writer who, reckoning no doubt upon an unbounded extent of gullibility on the part of the reader, has ventured to prepare for us this medley of data and hypothesis, in which ludicrous fantasy disports itself under the garb of learning. He may get tired of having this ostentatious personality constantly thrown in his face, and of listening to the volleys of objurgations and sarcasms directed against those who entertain an opinion differing from that of the author. But if that first feeling of legitimate irritation can be got over it will be succeeded by one of irrepressible hilarity. It is difficult to remain serious in the face of this unbroken concatenation of grotesque misstatements. Many writers may be found guilty of gross inaccuracy, but Demmin alone has the natural faculty of investing, in such a high degree, pedantic assertions with intense comicality. If anyone, ever so little acquainted with the subject of English ceramics, is desirous to put what we say to the test, let him open the *Guide de l'Amateur* at the chapter devoted to England and it will be difficult for him to refrain from laughing outright before he comes to the end.

—— Guide de l'amateur de faïences et porcelaines, poteries, terres-cuites, peinture sur lave, et émaux, nouvelle édition revue, corrigée et considérablement augmentée. *Paris*, Renouard, 1863. 12°, pp. 576; with 850 figs., marks and monogrs. 5 fcs.

"A guide-book . . . a new edition, revised, corrected, and considerably enlarged."

The first edition of the *Guide* passed unnoticed, but the publication of the second raised a loud protest among learned collectors. A. Darcel, in France, and W. Chaffers, in England, made themselves the mouthpiece of public feeling provoked by the aggressive and self-asserting tone maintained throughout such portions as had been added to the original work. The former in a pamphlet entitled *Un Guide de l'Amateur*, Paris, 1864, the latter in the Appendix of the third edition of his *Marks and Monograms*, London, 1874, sounded the much-needed word of warning to the unwary. The severe but by no means undeserved criticism, passed by such competent judges, does not seem to have put ceramic writers on their guard, and many a one has, later on, spoiled a conscientious and valuable work by inserting

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in it information borrowed from Demmin, and which we recognise at once through the erroneous dates and the faulty spelling scrupulously reproduced.

DEMMIN (A.).—Encyclopédie céramique—monogrammique.—Guide de l'amateur, etc. Troisième edition. *Paris*, Renouard, 1867. 2 vols. 12°, pp. 1227. 18 fcs.

"Ceramic monogrammic cyclopedia."

In this third edition of the *Guide* rambling disquisitions on glass vessels, stained-glass windows, and artificial stones, have helped to swell the matter into two volumes. The wording of the title, *Ceramic Monogrammic Cyclopedia*, is one of the instances of Demmin's affectation for neologism.

—— Encyclopédie céramique—monogramatique, etc. 4th ed. *Paris*, Renouard, 1873. 3 vols. 12°, pp. 1596; with 300 reproductions of pottery, 3000 potters' marks, 3 tables, two of which relate to monograms, and a portrait of the author.

The *Guide* again; this time expanded into three volumes. The title is lengthened in proportion, several new subjects being introduced—namely, the making of artificial teeth and painting upon rock crystal. Another new feature distinguishes this fourth edition; it is the addition of rough and clumsy sketches which would disgrace the margins of a schoolboy's copy-book. On the point of accuracy these illustrations are quite on a par with the text. Any observation we might dare to make regarding their correctness is met by the declaration that these are "*croquis artistiques*," and not vulgar woodcuts.

—— Histoire de la céramique en planches phototypiques inalterables, avec text explicatif—L'Asie, l'Amérique, l'Afrique, et l'Europe par ordre chronologique. Poteries opaques (faïences, etc.) et Kaoliniques (porcelains); peintures sur lave; émaux sur métaux, vitraux, verreries, mosaïques. *Paris*, Renouard, 1875. 2 vols. Fol., pp. 145, and tables; with 250 pls. 500 fcs.

"History of ceramic art in unalterable phototype plates, with a descriptive text—Asia, America, Africa, and Europe, in chronologic order, etc."

This so-called "history of ceramic art" is in reality an ambitious photographic record of the author's collection, with the addition of a few insignificant specimens, borrowed from other sources to justify the title. Far from including representatives of the potter's art, at all times and in all countries, many of the most important styles have been omitted, and others most inadequately illustrated. But every example in the possession of the collector, however poor in quality, doubtful in its attribution, or sadly broken and incomplete, has been made the subject of a plate. The Aroza process of phototypy was still in the trial stage; the reproductions are not always satisfactory, and what is worse, except in the case of the first plate, the negatives have not been reversed before being transferred on the stone; consequently the printing has given an inverted image, the right side has become the left; monograms and marks are often unrecognisable, and the inscriptions, which run backwards, are not easily read. A short notice accompanies each plate; we find in them a repetition of the most inacceptable errors and misleading statements contained in the previous volumes.

—— Recherches sur la priorité de la Renaissance de l'art allemand. Faïences du xiii^{e} siècle, terres cuites émaillées du v^{e} siècle. *Paris*, Renouard, 1862. 12°, pp. 96. 3 fcs.

"Researches on the priority of the revival of German art. Faïences of the thirteenth century; enamelled pottery of the fifth century."

Compressed in this preliminary essay, we have the tenets of the creed that Demmin had revealed, and which he was, for ever after, ready to uphold against all comers, and defend at the point of his ready pen. The thesis which he found himself called upon to develop to art-lovers and students of history was that, towards the end of the Mediæval Ages, all European nations had been indebted to Germany for the revival of fine arts in general, and particularly of ceramics. He might have chosen to speak, like other "inspired" men, from infallible revelation; but he preferred to produce what he called "convincing proofs." Unfortunately, some critics declined to accept these "proofs" without further inquiries, and went to the trouble of investigating the true value of the proffered evidence. The result of the inquiry was most damaging to the stability of his theory.

We shall select, for the reader's edification, one or two flowers from a very bulky posy. One is the description of the tomb of Henry IV., Duke of Silesia, in the Church of the Cross at Breslau. We are told that this tomb was erected in 1290, and that it is made of enamelled majolica. Particular stress is laid on the brilliant red enamel, "a colour that the Italians could never obtain," and special mention is made of the bright green with which the monument is partially covered. On the faith of this statement, nearly all

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ceramic histories, subsequently published, give the Breslau tomb as the earliest example of polychromic faïence. The tomb, as a matter of fact, is carved in stone. Some unrecorded accident having happened to the lid, that portion was, at a comparatively modern date, replaced by a reproduction in terra-cotta. To conceal the difference in the colours of the two materials, the whole was painted over in oil colour! It is this coat of paint that Demmin mistook for enamelling.

Many "equally valuable" evidences of the priority of German majolica over that of Italy were gathered by the author after the publication of his pamphlet. He gave us the benefit of his discoveries in the various editions of the *Guide*. Perhaps the most ludicrous example of his innumerable blunders was the interpretation of the mark I.H.F., 1480, inscribed under a small horse of white and blue faïence in his own collection. How proud he was to place before the incredulous a piece of that kind, "actually dated 1480"; that the figures stood there for anything but the date of manufacture, never caused him a moment's doubt. Collectors of delft ware well knew, and were not long in letting him know, that the letters I.H.F. are the mark of a well-known delft manufactory of the eighteenth century: In Het Fortuyn, "At the signe of The Fortune;" this mark being usually accompanied with the number of the pattern.

The above extracts from these unparalleled books suffice to show that we were not quite wrong in considering them as truly comical items in a ceramic library.

—— Catalogue par ordre chronologique, ethnographique et générique du musée des arts plastiques et des industries qui s'y rattachent. Nouvelle edition, grandement augmentée. *Paris*, Renouard, 1870. 8°, pp. 132; illustr. with rough sketches by G. Devers. 5 fcs.

"Catalogue in chronological, ethnological, and generic order of the museum of plastic arts and the industries related to them."

Order and merit were conspicuously wanting in the formation of this collection, and the pretentious classification professed to have been followed in its arrangement is but another make-believe offered to our credulity. The so-called "Museum of plastic arts" was a very modest one, and the small flat on the distant Paris boulevards, in which the possessor resided, was amply sufficient to contain it. While other collectors were confining their searches to France and Italy, Demmin made Germany his usual hunting-ground, and he succeeded in obtaining from out-of-the-way districts still unexplored a few rare specimens of various origin. The catalogue shows that he might, as a connoisseur, have exerted a little more discrimination in the choice of his acquisitions. He seems to have gathered everything, good, bad, or indifferent, ancient or modern, that fell in his way. The system of numeration he has followed, and which he advises all collectors to adopt, is another childish deception. By leaving out seven or eight numbers out of every ten on the list, he reaches in the ceramic section of his catalogue the figure 1803, which represents, in reality, scarcely four hundred specimens.

—— Encyclopédie des sciences, lettres et arts et revue panoptique de la Suisse, suivie d'un guide artistique. *Paris*, Renouard, 1872. 12°. 3 fcs.

This is intended to be an artistic guide-book to Switzerland. It contains a chapter on the Swiss pottery and the old terra-cotta stoves which are still numerous in the country.

—— Catalogue de cent-cinquante numeros de la collection Auguste Demmin. Faïences anciennes, parmi les quelles le Violon de Faïence, etc., et dont la vente aura lieu le 12 Mars, 1875. 8°, pp. 34; with illustrs.

Catalogue of sale. The hundred and fifty numbers, the cream of the collection, did not realise the expectations of the seller. With the exception of the Faïence fiddle, which fetched £120, the rest sold for the little it was worth, notwithstanding the brilliant descriptions of the Catalogue.

—— Keramic-Studien. *Leipzig*, E. Schloemp, 1881-83. 8°.

"Ceramic studies."

The work is divided as follows: Part I. Faïences; Arethian Pottery and Terra Sigillata: Pottery of Keneh and Sciout, pp. 94.—Part II. Porcelain, pp. 88.—Part III. Stoneware, pp. 69.—Part IV. Glass, pp. 115.—Part V. Terra-cotta, pp. 102.—Part VI. Enamels on metal, pp. 58.

DEMPSTER (Thomas).—De Etruria Regali Libri vii., nunc primum editi, curante Thoma Coke, Magnæ Britanniæ Armigers Regiæ Celsitudini Cosmi III Magni Ducis Etruriæ. *Florentiae*, 1723. 2 vols. Sm. fol.; with 93 pls.

Thomas Coke, who published this work after the death of the author, Dempster, dates his dedication to the Grand Duke Cosmo III. from London; although published at Florence it may be, from the nationality of both writer and publisher, considered as an English work. The larger number of the plates reproduce painted vases and terra-cotta urns; but they are of such bad execution as to be of little use

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to the artist. A third volume is generally added. It is a commentary on Dempster's work published by J. B. Passeri, Lucca, 1768.

DENNIS (George). — The cities and cemeteries of Etruria. *London*, J. Murray, 1848. 2nd ed., 1878. 3rd ed., 1883. 2 vols. 8°, together, pp. 1076; num. pls., illustrs., and plans. 14s.

A learned guide-book to the remains of ancient Etruria, written for the use of travellers. A general survey of Etruscan and Greek pottery is made the subject of an introductory chapter, with a copious appendix. Each locality is treated separately, examples of painted vases and terra-cottas are described and illustrated all through the pages of these two bulky volumes. The work is considered to be one of the best authorities on the history of ancient Etruria.

N. W. Meissner has given a German translation under the title: *Die Städte und Begräbnissplatze Etruriens. Leipzig*, 1852.

DENNISTOUN (J.).—Memoirs of the Dukes of Urbino, illustrating the arms, arts, etc., of Italy, 1440-1630. *London*, Longman, 1851. 3 vols. 8°; woodcuts, £3, 3s.

Chapter lv. deals with Italian majolica, and particularly with the productions of the Urbino potters. Owing to the scanty amount of information available at that time the account has lost much of the interest it excited on the publication of the work.

DENTI (B.).—Illustratione sopra un vaso Greco - Siculo. *Palermo*, 1828. Fol., pp. 15; fold. pl.

"Description of a Siculo-Greek vase."

DÉNUELLE (Ch.).—La porcelaine et la manufacture de Sèvres. *Limoges*, Chatras, 1891. 16°, pp. 32.

A violent attack against the State-supported establishment.

DEONNA (W.).—Le statues de terre cuite en Grèce. *Athènes*, 1906. 8°, pp. 72. 2 fcs. 2nd ed., 1908. 8°, with 23 illustrs.

"Terra-cotta statues in Greece."

Only a few fragments remain of ancient terra-cotta statues, the number of which is supposed by the author to have been considerable.

DERBY (Ch. H.).—A brief guide to the various collections in the Bethnal Green branch of the South Kensington Museum. *London*, 1890. 8°.

DEREWITSKY (A.) and Others.—Das Museum der Kais. odessaer Gesellschaft für Geschichte und Altertumskunde. Part I., Terracotten. *Frankfurt-a.-Main*, J. Baer, 1897. 4°, pp. 46; with 17 phototyp. pls. Part II., Terracotten. Pp. 48; with 18 pls. 32 m.

"The Museum of the Historical and Archæological Society of Odessa. The collection of Greek terra-cottas."

The specimens are mostly from the Northern shore of the Black Sea; there are 567 numbers.

DESAIVRE (L.).—Notes sur trois vases de forme singulière trouvés dans le département de la Vendée. *Poitiers*, 1892. 8°, pp. 8; illustrs.

"Notice of three vases of uncommon shape found in the Vendée department."

D'ESCAMPS (H.), (Anon.).—Notice historique sur les manufactures de faïence de Creil et Montereau, Barluet et Cie. *Paris*, impr. V. Goupy, 1878. 4°, pp. 12.

—— Notice sur les faïenceries de Longwy et de Senélle (Meurthe et Moselle). *Paris*, typ. Robert & Buhl, 1878. 4°, pp. 7.

"Historical notices of the manufactories of Creil and Montereau, Longwy and Senelle."

These two notices printed on the occasion of the Paris Exhibition in 1878, describe the current condition of these two important ceramic establishments. The factory of Montereau, founded in 1775 by a group of Englishmen, was the first to compete effectually against the importation of English ware, of which it produced successful imitations.

DESCEMET (C.).—Marques de briques relatives à une partie de la *Gens Domitia*. (Inscriptions doliaires latines.) *Paris*, 1880. 8°, pp. 226. 8 fcs.

"Marks of bricks relating to a part of the 'Gens Domitia.' (Latin inscriptions on jars for wine, etc.)"

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DESCHAMPS DE PAS (L.).—Essai sur le pavage des églises antérieurement au quinzième siècle. *Paris*, V. Didron, 1851. 4°, pp. 49; with 5 col. pls. (Reprint from the *Annales Archéologiques.*) 10 fcs.

"Essay on the pavements of the churches prior to the fifteenth century.'

Although the title of this essay would make us expect a history of the various styles of ornamental pavements in the churches of mediæval times, it deals almost exclusively with the incised flagstones and the inlaid tiles of Saint Omer Cathedral. It follows the account already given by Wallet, and differs from it only in the method of reconstruction of the general design supposed to have been formed by the earthenware tiles found broken and scattered under the last pavement of the church and the ruins of the Abbey of Saint Bertin.

DESGRANGES (F.).—Train de plaisir à travers l'éxposition de Limoges. *Paris*, 1864. 8°.

"A pleasure trip through the Limoges Exhibition."

DESLIGNÈRES (Marcel).—Conference sur l'emploi de la terre dans les constructions, et les industries qui s'y rattachent depuis l'origine du monde jusqu'à l'époque modern. *Paris*, impr. Chaix, 1885. 4°, pp. 19.

"Lecture on the use of clay in the building art, and the industries connected with it from the beginning of the world up to the present day."

By the words "the use of clay" the lecturer means the introduction of bricks, tiles, and terra-cotta in the erection and decoration of buildings. The lecture is a mere summary of the history of brick and tiles extracted from one of the standard books on the matter.

DESLOGES.—Traité général de peintures vitrifiables sur porcelaine dure, sur porcelaine tendre, sur émail miniature, émail genre Limoges, faïence et sur verre, etc. 2nd ed. Revue et augmentée par Goupil. *Paris*, A. de Vresse, 1866. 8°, pp. 88. 2 fcs.

"General treatise of vitrifiable painting upon hard and soft porcelain, enamel painting, and Limoges enamel, faïence, glass, etc."

DES MÉLOIZES (A.).—Les moules en terre cuite des médaillons de J. B. Nini. *Bourges*, Pigelet, 1869. 8°, pp. 19; with 6 pls.

Sixty copies printed.

DESNOYERS. — Catalogue du musée historique de la ville d'Orléans. *Orléans*, Herluison, 1884. 12°, pp. 247.

"Catalogue of the historical museum of the town of Orléans."

Greek vases, Nos. 1-305; Greek terra-cottas, 165 Nos.; Roman terra-cottas, 294 Nos.; faïence, 441 Nos.; porcelain, 144 Nos.

DESPIÉRRES (G.). — Histoire de la faïence de Saint Denis-sur-Sarthon. *Paris*, 1889. 4°, pp. 58; with 20 col. pls. 30 fcs.

"History of the faïence of St. Denis-sur-Sarthon."

Of all the minor factories which have, during the last hundred years, turned out a large amount of atrociously painted crockery, we have no hesitation in saying that the factory of St. Denis-sur-Sarthon seems to be one of the most uninteresting. But no pot-work in France is without its historian. All the business papers of that establishment having been preserved, it has been thought expedient to print copious extracts from these documents in a handsome quarto volume, illustrated with reproductions of a few specimens. The documents include: The decree granting a royal privilege for the manufacture of painted faïence at St. Denis to Ruel de Belleisle in 1750; a complete list of directors and workmen since the foundation; the recipes for mixing the clays and preparing the colours; the price list of all the articles sold at the works; and, lastly, a description of the styles of decoration (if such words should be used in reference to the wretched patterns we see reproduced on the plates) in use at different periods. All this, it is true, might indirectly throw some light upon the conditions of the trade at the times to which they refer, but it is no more than a repetition of what we have found over and over again in other monographs of faïence factories more worthy of record.

DEVEAU (Paul).—Les faïences d'Aprey. *Paris*, Foulard, 1908. 4°, pp. vii-85; with 11 pls. (1 col.) and 2 pls. of marks. (150 copies printed.) 25 fcs.

"Faïences of Aprey."

Aprey is a small village situated at about 25 miles from Dijon. There Joseph Lallemant,

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an officer in the King's army and a landowner in the place, retired at the close of the war with Prussia, and established a factory of painted faïence in 1760. The management passed into the hands of François Ollivier in 1769. He came from Nevers. The productions were in the new style of over-glaze enamelling, just started at Strasbourg. The works were closed in 1792.

DEVIGNE (F.). — Poterie ancienne. Une gourde en faïence du xvi^e^ siècle. *Gand*, 1855. 8°; vign.

"Ancient pottery. A travelling bottle, in earthenware, of the sixteenth century."

Description of a curious bottle in the shape of a pouch, probably of Bruges manufacture, bearing in gothic letters the word "Amat."

DEVILLE (A.). — Recherches sur la peinture des vases antiques. *Rouen*, Periaux, 1842. 8°, pp. 29. 5 fcs.

"Researches on the painting of antique vases."

Mr. Deville regrets that the antiquaries who have displayed so much erudition in elucidating the subjects painted on Greek vases, have remained unconcerned as to the methods employed in their material execution. He endeavours to repair this neglect by briefly recording the observations he has himself made with the view of ascertaining what were the technics of the Greek vase painters. The notion has since made immense progress, but this pamphlet is of some interest as representing one of the first steps made in the right direction. Incomplete as they are, the suggestions are stamped with a keen sense of the importance of many questions still left unanswered. A list is given of the names inscribed on the vases by their makers. For the first time, the writer tries to account for the presence of two names occurring conjointly on the same piece, the first followed by the words "has made," the second by "has painted." He feels inclined to think that the former stands for that of the artist who had painted the original work, the latter for that of the painter who has merely copied it. This point, as well as many others for which he offers a solution, is not yet settled at the present day, but as the arguments are of some weight even now, the paper is well worth perusing.

DICKINS (Ch.).—Catalogue of the valuable collection of porcelain, the property of Charles Dickins, of Sunnyside, Wimbledon. Sold by Christie, Manson & Woods. *London*, 1878. 8°, pp. 21; with 10 lith. pls.

301 Nos. of English and European porcelain. A second Dickins sale took place at Christie's in 1907.

DICKSON (W. P.).—Report on Pottery at the Punjab Exhibition of Arts, etc. *Lahore*, 1883. 4°; with photogr. pls.

DIDIER (F.).—Les fouillis de décoration, par Didier de la manufacture de Sèvres. 12 pls. S.l., n.d.

"A medley of decoration."

Sketches for the use of porcelain painters, drawn by an artist of the manufactory of Sèvres.

DIDRON (V.).—Carrelages historiés. *Paris*, Didron, 1850. (Extr. from the *Annales Archéologiques*, T. x.)

"Decorative tiles."

The first article published in France, in which the attention of antiquaries was directed to the study of mediæval earthenware tiles.

DIDRON (Ed.).—Rapport d'ensemble sur les arts décoratifs à l'exposition universelle de 1878. *Paris*, 1882. 4°.

"Report on the decorative arts at the International Exhibition, Paris, 1878."

DIETZ.—Leitfaden zur Anfertigung von 100 verschiedenen Töpfer Glasuren. *München*, 1853. 8°, 2 parts; with 5 pls.

"Instruction for preparing 100 different pottery glazes."

DIETZ (R.).—Das Porzellan. *Halle-a-S.*, W. Knapp, 1907. 8°, pp. 94.

"Porcelain." 3 m.

A technical treatise. It contains a list of all the articles on the subject which have appeared in the German periodicals.

—— Steinzeug, Steingut, Töpferwaaren. *Halle-a-S.*, 1907. 8°, pp. 206; with 5 illustrs. 4 m.

DIEULAFOY (M.).—Fouilles de Suse. Campagne de 1885-86. Rapport de l'ingenieur en chef des ponts et chaussées, directeur de la mission. *Paris*, Leroux, 1887. 8°, pp. 22-46; with 4 chromolith. pls. and 1 map.

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"Excavations at Susa. The campaign of 1885-86. Report of the chief civil engineer, director of the mission."

A few Babylonian polychrome slabs and bricks, deposited in our museums, had made us aware of the knowledge of enamelling cement and terra-cotta possessed by the ancient Persians. But we were by no means prepared for the discovery of gigantic monuments, the walls of which glittered with a covering of enamelled bricks shining with the brightest colours the potter's kiln has ever produced. Such were the palaces of Artaxerxes and Darius, the ruins of which Mr. Dieulafoy and his valiant assistants excavated in the desert of Susa, near Teheran. A frieze of noble lions in the Assyrian style, part of an ornamental balustrade, and a wonderful procession of archers in the gorgeous costume of the imperial guard of King Darius, all brightened with variegated enamels, were laboriously extracted from a chaos of debris. They are now one of the glories of the Louvre Museum. Doubtless, additional discoveries of equal importance might have been made on the spot, if the excavations could have been prosecuted for a longer time. The chromolithographs with which this report is illustrated convey a fair idea of the decorative effect of these matchless monuments of antique ceramic art.

—— L'acropole de Suse d'après les fouilles exécutées en 1884-86, sous les auspices du Musée du Louvre. *Paris*, 1890-92. 4°.

Part III.—Faïences and Terra-cottas; with 10 chromophototype pls. and illustrs. in the text. Part IV.—The Apadama and the Ayadama; with 2 pls. and illustr.

DIGOT (A.).—Note sur des carreaux de terre cuite employés au pavage de deux églises du xi^e^ siècle. (Extr. from *Bulletin Monumental*, vol. xiv.)

"Notice of some earthenware tiles employed in the pavement of two churches of the eleventh century."

DILLON (E.).—Porcelain. The Connoisseur Library. *London*, Methuen, 1904. Imp. 8°, pp. xxxv-420; with 3 photogr., 27 collotype, and 19 col. pls. £1, 5s.

An excellent epitome of the history of the porcelain manufacture in all countries. The author has spent many years in Japan; his special knowledge of Oriental porcelain warrants his giving to that subject the most prominent place in the account.

DILLWYN (L. W.).—A Bill and Answer, filed in the Chancery Court of the Great Sessions at Cardiff in April, 1821; with explanatory remarks by the Defendant. *London*, J. M'Creeky, 1821. 8°, pp. 104.

Referring to a litigation between the partners of the Swansea Porcelain Manufactory.

—— Some Remarks on Two Affidavits and One Affirmation, published by John Roby, Swansea. *Swansea*, J. M. Voss, 1822. 8°, pp. 15.

DISCH (Collection, Ch. D.).— Catalogue of sale. *Cologne*, Heberle, 1881. 4°, pp. 176; with 20 photogr. pls. 15 m.

Ceramics (chiefly German stoneware), 341 Nos.; Roman pottery, 515 Nos.

DISNEY (John).—Museum Disneianum, being a description of a collection of ancient marbles, specimens of ancient bronzes, and various ancient fictile vases in the possession of J. Disney, Esq., at the Hyde, near Ingatestone. *London*, 1849. 4°, pp. 281; with 128 pls. £1, 10s.

The collection was formed in Italy between the years 1748 and 1753, but at a later date it came into the possession of J. Disney, who added to it a small number of antique marbles. Greek vases are described in Part III., and represented on 32 coloured plates. These vases are now in the Cambridge Museum. A few examples of Greek terra-cottas and Anglo-Roman pottery are also illustrated in the volume.

DOAT (Taxile).—"Grand feu" Ceramics. A practical treatise on the making of fine porcelain and stoneware for the artist potter. *Syracuse*, 1905. 8°, pp. 207; with illustrs. (Translated from the French by S. Robineau.) 25s.

A reprint of fourteen letters addressed to the Keramic Studio Pub. Co., briefly treating of the composition of porcelain bodies, the fashioning of the ware, and the conduct of the firing. The newly introduced glazes and colours and the superficial effects obtained with their use, the "Flammés reds," "Céladons of iron," matt and crystalline glazes, etc., are successively dealt with.

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DOBBS (H. R. C.).—The pottery and glass industries of the North-West Provinces and Oudh. From a monograph by Mr. H. R. C. Dobbs, C. S. Thirteen plates illustrating Biswan, Gouda, Bulandshahr, Chimar, Azamgarh, Amroha, Rampur, Aligarh, and Lucknow pottery, Lucknow glass ware. *London*, 1897. 4°, pp. 6; with 13 pls. (6 of them in colour). No. 57 of the *Journal of Indian Art and Industry*.

Description of the earthen vessels of the North-West Provinces, their names and their use, and the processes of manufacture.

DOBSON (Edward).—A rudimentary treatise on the manufacture of bricks and tiles, containing an outline of the principles of brick-making, by E. Dobson. Revised and corrected by Charles Tomlinson, F.R.S. *London*, Weale, 1863. 7th ed., Crosby, Lockwood & Co. 1882. Sm. 8°, pp. 276; with illustrs. 3s.

In the preface to the fourth edition M. R. Mallet, who has also contributed some notes to this treatise, says: "Though small and elementary, this work may probably claim to be the most complete upon its subject in the English language."

DODD (George).—British Manufactures, Chemical. *London*, 1844. 12°.

Pottery and porcelain: pp. 167-223; with 12 illustrations.

DOELL (J.).—Die Sammlung Cesnola. *St. Petersburg*, 1873. 4°, pp. 79; with 17 pls. 6 m.

Part of the Cesnola collection was acquired by the Saint Petersburg Museum. Terra-cottas comprise the Nos. 837-5368 of this catalogue.

DOENGES (W.).—Meissner Porzellan. Seine Geschichte und kunstlerische Entwicklung. *Berlin*, Marquart, 1907. Sq. 8°, pp. xii-305; with 23 col. pls., 249 text illustrs., 1 facsimile, and reproduction of marks. 15 m.

The only complete monograph of the Meissen factory published in a popular form.

DOGNÉE (Eugene M. O.).—Les arts industriels à l'éxposition universelle de 1867. *Paris*, 1869. 8°, pp. 890. 3 fcs.

A report on the Paris exhibition drawn up by a self-appointed reporter. "Ceramics," pp. 528-608.

DONATI (F.).—Della maniera d'interpretare le pitture ne'vasi fittili antichi. *Firenze*, 1861. 8°, pp. 43; with 3 pls. 2 fcs.

"On the interpretation of the subjects of antique vase paintings."

In the opinion of the writer one should not attempt to elucidate the subjects painted upon Greek vases by means of the inscriptions by which they are accompanied. Translations are bound to be unreliable, because these inscriptions were traced by illiterate hands. The letters are badly formed; the sentence incomplete, and the words always misspelt. Having selected three vases in support of his argument, the author, a learned Hellenist, demonstrates that, by altering slightly the reading of the inscriptions, half a dozen or more translations can be given, each of an absolutely different signification. His theory is that the paintings form a kind of rebus, or hieroglyphs, in which figures and ornaments represent abstract ideas. They are arranged in succession so as to convey the expression of some philosophical maxim, the understanding of which is left to the sagacity of the thinker. It is needless to say that the whole system rests altogether on visionary speculations.

DORMOIS (Camille).—Notice historique sur la commune de Villers-Vineux. Quelques mots sur les produits de l'art Céramique dans le Tonnerrois. *Tonnerre*, 1857. 8°.

"Historical notice of the village of Villers-Vineux. A few words on the products of the ceramic art in the district of Tonnerre."

Description of the ruins of a tile-maker's kiln, discovered in that locality.

—— Notice sur des carreaux émaillés provenant d'un hôtel construit à Tonnerre au xvi^e^ siècle. *Auxerres*, Periquet, 1860. 8°, pp. 6; with 1 pl.

"Notice of the glazed tiles found in a mansion built at Tonnerre in the sixteenth century."

DORNBUSCH (J. B.).—Die Kunstgilde der Töpfer in der abteilichen

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Stadt Siegburg und ihre Fabrikate. Mit Berüchsichtigung von anderen bedeutenden rheinischen Töpferunterlassungen, besonders von Raeren, Titfeld, Neudorf, Merols, Frechen, Höhr, und Grenzhausen. Ein Beitrag zur Geschichte des Kunsthandwerkes am Niederrhein. *Köln*, 1873. 8°, pp. 130; with 3 fold. lith. pls. cont. 36 objects. 5 m.

"The art-guild of potters in the abbey town of Siegburg and its productions. With considerations upon some other important Rhinish pottery works—viz., Raeren, Titfeld, etc. A contribution toward the history of industrial art of the Lower Rhine."

In point of priority, the name of Canon Dornbusch must stand before those of all the now numerous writers who have treated the subject of ancient stoneware; in point of interest and reliability his work is second to none. The richly embossed vessels of white or brown stoneware had long been counted among the most valued specimens in the possession of the collector, before anything could be determined about their exact origin. Hearing of the fragments of ancient pottery constantly found in the soil of the town of Siegburg, Dornbusch undertook to institute a course of excavations and research on the spot. All had to be done; no record had been kept of the numerous factories which had once existed in the place; the local histories either briefly refer to the old industry, or neglect to mention it. But as soon as investigations were commenced in earnest, the abundance of evidence which came forth from all sides, made it manifest that they were being prosecuted in the right track. Specimens of the various periods of manufacture lay within the soil, in thick strata of broken vessels; in the heavy piles of deeds and registers preserved in the archives, historical enlightenment was to be found. The labour of reducing to order an incoherent mass of materials had fallen to a man whose capabilities were quite equal to the task. He spared no trouble to render his researches as complete and fruitful as possible, and, owing to his sagacious and indefatigable exertions, the history of an important centre of pottery manufacture was reconstituted in a clear and definite form. To him alone must be given the credit of having thrown the light in full upon a point left previously in total darkness, for, whatever may be said of the assistance he received from his antiquarian friends, we must remember that when Dornbusch published his work, nothing had been printed on the subject of ancient stoneware but a few groundless speculations.

The first part describes the happy conditions in which the inhabitants of the town of Siegburg lived, in olden times, under the paternal rule of the Abbot. Many references to the pottery manufactured within its walls are given. The acts and deeds which refer to this prosperous industry go back to the fourteenth century. An analysis of the first statutes of the craft, dating from 1516, and their modification in subsequent periods, affords a valuable insight into the customs of the trade and the private life of the potters. They allow us to follow the development of the manufacture, which did not cease to increase until 1632, when the town was taken and sacked by the Swedes. From that year all prosperity was at an end, and we hear only of the efforts made, but in vain, to restore to the town an industry extinct for ever.

The second part describes the various types and best specimens of Siegburg stoneware, and gives a short account of the processes of manufacture. It mentions also, for the first time, the name of other centres of productions which were still awaiting further investigation.

A French translation has been published by Mr. W. H. James Weale in *Le Beffroi*, Bruges, 1878, under the title, "La Gilde des Potiers de la ville Abbatiale de Siegburg et ses produits."

—— Abhandlung über das sogenannte "Flanderische Steingut" des xvi und xvii Jahrhunderts. *Utrecht*, 1878. 8°, pp. 40; pl. 3 m.

"Essay upon the so-called 'Flemish Stoneware' of the sixteenth and seventeenth century."

In this somewhat unsatisfactory essay,—printed after the death of the author,—Dornbusch has departed from the method he had followed for his first work. Wanting to complete the little information he had given upon the ware of Raeren, Frechen, Grenzhausen, and other centres, he remained satisfied with the second-hand particulars, mostly incorrect and prejudiced, supplied to him by his collector friends, instead of collecting his materials on the very spot. His chief purpose in writing about the brown stoneware of Limburg and Nassau was to establish that the term "Flemish stoneware" was erroneous in all cases, as the ware was never made out of Germany.

DÖRPFELD (W.).—Troja. 1893. 8°. Part IV.—Keramische Funde, by A. Brüchner; with 54 illustrs.

DÖRPFELD (W.), GRAEBER (F.), and others.—Ueber die Verwendung von Terrakotten am Geison und Dache griechischen Bauwerke. *Berlin*, Reimer, 1881. 4°, pp. 31; with 4 col. pls. (41st Winckelmann's Programe.)

"On the use of terra-cotta on the gables and roofs of ancient Greek buildings."

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DOROW (W.).—Opferstäte und Grabhügel der Germanen und Römer am Rhein. *Wiesbaden*, 1826. 2 vols. 4°, pp. 160; with 41 lith pls. 15 m.

"Places of sacrifice and tumuli of the ancient Germans and Romans in the Rhine valley."

Among the many specimens of the Roman mortuary pottery reproduced on the plates, we find a piece of Siegburg stoneware, of the Balustre type; this affords a curious instance of the state of knowledge in which German archæology stood, at the beginning of the nineteenth century, with respect to the national ceramics of the Renaissance period.

—— Poteries étrusques proprement dites. *Paris*, 1829. 4°; with 5 pls.

"The true Etruscan pottery."

Description of the black vases adorned with figures in relief found at Chiusi, and preserved in the Florence Museum. The original edition, in Italian, was published at Pesaro, 1828. (Notizie intorno alcuni vasi etruschi, Traduzione riveduta del Cav. L. Cardinali.)

—— Einführung in eine Abtheilung der Vasensammlung des R. Museum zu Berlin. . . . *Berlin*, 1833. 8°; with 4 lith. pls.

"A guide to a portion of the collection of vases in the Berlin Museum."

When he was still curator of the provincial museum at Bonn, Dorow was entrusted by the Prussian Government with an archæological mission to Italy. He brought over from that country the important collection of Etruscan antiquities now in the Berlin museum, and which is described in this catalogue.

DOROW (Collection). — Notice sur la collection de vases peints et autres monuments de l'art Etrusque appartenant à Mr. le Conseiller Dorow. *Paris*, 1829. 8°, pp. 20.

Descriptive catalogue written by Raoul Rochette.

DORR (Dalton). — The Pennsylvania Museum. The W. Hammer Collection of Greek and Roman antiquities. *Philadelphia*, 1894. 8°, pp. 94; with 3 pls.

Painted vases, terra-cottas, and a large collection of Roman lamps.

DOSSIE (R.) (Anon.).—The Handmaid to the Arts. *London*, 1764. 2 vols. 8°. 2nd edition. "Of the nature, composition, glazing, painting, and gilding of porcelain or china ware, and the conversion of glass into porcelain." Vol. ii., pp. 343-396. 12s.

The treatise is composed of incongruous elements, referring partly to the hard porcelain of the Chinese, and partly to the soft china of England, intermixed in hopeless confusion. While the theory of the composition of the paste is based upon the letters of Père D'Entrecolles, the practical directions for producing good porcelain appear to have been supplied by some English potter. One may easily notice that the writer had only a poor smattering of the processes of manufacture of his time, for his recipes are all incomplete or untrustworthy. A passage which brings back to memory one of the curious methods by which Oriental porcelain was originally believed to be imitated in England, deserves to be quoted:

"I have seen at one of the manufactories carried on near London, eleven mills at work, grinding pieces of eastern china, in order, by the addition of some fluxing or vitreous substance which might restore the tenacity, to work it over again in the place of new matter. The ware commonly produced at this manufactory was grey, full of flaws or bubbles, wrought in a heavy, very clumsy manner," etc.

The last chapter is an account of Reaumur's discovery.

DOSTE (J. E.).—Notice historique sur Moustiers et ses faïences. *Marseilles*, 1874. 8°, pp. 36; with a photogr. view of the town and 3 pages of marks. 110 copies printed. 4 fcs.

"Historical notice of Moustiers and its faïences."

This pamphlet adds little to the work of Davillier, with the exception of a complete list of the marks used in the various manufactories of Moustiers, and a short history of the town which, however, has no reference to the development of the Faïence industry.

DOUAT (Père Dominique). — Méthode pour faire une infinitè de desseins différens, avec des carreaux mi-partis de deux couleurs par une ligne diagonale; ou observations du Père Dominique Douat, Religieux Carme de la Province de Toulouse, sur un Mémoire inséré dans l'Histoire de l'Acad-

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émie Royale des Sciences de Paris l'année, 1704, présenté par le Réverend Père Sébastien Truchet, religieux du même Ordre, Académicien honoraire. *Paris*, Florentin de Laulne, 1722. Sm. 4°, pp. 189; with 28 pls., containing 72 figs. 7 fcs.

"A method for forming an unlimited variety of designs by means of the combination of square tiles, diagonally divided in two triangles of different colours, etc."

The number of permutations obtained by two square tiles, each diagonally divided in two triangles of different colours, amount to 16; three of these tiles give 64 permutations; and four tiles, 256. By employing a greater number, it is easily understood that the variety of their geometrical combinations is practically endless. The seventy-two diapers presented by the ingenious friar, only give an idea of the limitless number of designs which may be formed on the same principle. The tile-makers made great use of this work for the composition of tile-pavements.

DOUBLE (Lucien). — Promenade à travers deux siècles et quatorze salons. *Paris*, Impr. Noblet, 1878. 8°, pp. 53; etchings and chromolith. pls. (some copies have 34 pls.). 30 fcs.

"A walk through fourteen reception rooms, and a backward glimpse at the last two centuries."

While in the possession of Mr. Double the painted services of the Royal Sèvres porcelain have, perhaps for the last time, served the actual purpose for which they were manufactured. At a dinner party, in the mansion of the Rue Louis-le-grand, either the "Buffon" or the "Harlequin" services,—both covered with paintings of priceless value—were placed before the guests. Vases of Vincennes and of early Sèvres vied with chased silver plate of the same period to make the decoration of the dining table a show of unsurpassable beauty. It had been the pride of M. Double to make the aristocratic refinement of the ancient French monarchy revive in the costly and tasteful appointments of a long suite of reception rooms. Nothing was wanting to impress the visitor with the idea that he was transported into the abode of a "grand Seigneur" of the last century. In the volume which the collector was pleased to present to friends as a memento of their visit, the marvels in his possession are briefly described. Copies were illustrated from plates borrowed from the publication, in which objects selected out of his collection had been reproduced; the number of these added plates varies in almost each copy; they are engraved by Flameng, J. Jacquemart, and other celebrated etchers.

DOUBLE (Léopold).—Collection d'objets d'art et de tableaux anciens; précédé de deux notices dont l'une sur le célèbre collectionneur. *Vente a Paris*, 1881. 4°, pp. 169; with 16 pls. 20 fcs.

"Collection of works of art and pictures by the old masters; with a descriptive notice and a biographical sketch of the celebrated collector."

Dispersed by the chances of the auction sale, the Sèvres services so painfully brought together by Mr. Double, will no longer grace the dining table of a refined Amphitryon; they have gone piece-meal to find a resting place in the glass-cases of other collectors.

An enterprising expert in curiosity succeeded, after long and untiring researches, in reconstituting the larger part of the service painted at Sèvres for the Empress Catherine II., which he sold for an enormous price to the Emperor of Russia. An equivalent amount of trouble will have to be spent by anyone who, at a future date, may attempt to bring together again the scattered pieces of the "Buffon service." The great naturalist himself caused it to be painted at the royal manufactory with copies of the illustrations of his works, and called it the "Sèvres edition."

Complete sets were mercilessly divided, the sugar basin had to part company from the coffee-pot, and the cup from the cream jug. The vases were still left to form a pair. But there are signs of a coming fashion among collectors to be satisfied with a single example out of a pair, and to dispose of the companion at a gratifying profit.

This catalogue, edited by the brother of the collector, illustrates a particular system of coherent collecting which tends fast to disappear.

The sale produced 2,610,000 fcs.

DOUBLET (X.).—Nouvias achets tout frès ponnuts à prepous de tchieu l'houme de piarre Brenard Paritchi qui l'aviant piacé chez Lavengue peur encourager les gens a veni mangé d'au café et à se faire coper les piaux. *Saintes*, O. Girard, 1866. 8°, pp. 10; 1 lith. pl.

"New laid verses on the occasion of their placing a man of stone, Bernard Palissy, opposite Lavigne's shop to attract customers and induce them to stop there to eat their dinner and have their hair cut."

Burlesque poetry written in the Saintongian vernacular.

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DOUBLET de BOISTHIBAULT (C.).—Bernard Palissy. *Paris*, Leleux, 1857. 8°, pp. 21. (Reprint from *Revue archéologique*, Jan. 1856.)

DOULTON & CO.—Architectural designs manufactured in imperishable terra-cotta by Messrs. D. & Co., Lambeth. Price list. *London*, 1872. 4°; with 105 illustrs.

Increased editions of this price list have been brought out at intervals.

—— International Inventions Exhibition, 1885. A description of the tile panels exhibited by Doulton & Co. *London*, 1885. 12°, pp. 12.

—— Report of the proceedings on the occasion of the unveiling of memorial statue of Henry Fawcett by His Grace the Archbishop of Canterbury. *London*, Chiswick Press, 1893. 4°, pp. 14; 1 pl.

—— Notes on the Doulton Potteries, Burslem, Staffs. The acquisition of the works and its progress. Description of a few of their works exhibited at Chicago. S.l., 1893. 12°, pp. 24; with illustrs. by Noke, Marc Solon and Léon V. Solon, and 3 photot. pls.

—— An account of the proceedings at the presentation to Sir Henry Doulton, by the managers, travellers, clerks, artists, foremen, and workpeople in his employ. Lambeth pottery. *London*, 1895. 8°, pp. 32; portr. and 3 pls.

—— Doulton & Co., Ltd. A description of their exhibits at the Paris Exhibition. *London*, 1900. 8°, pp. 31; with 5 pls.

—— Pictures in pottery. A note on some hospital wall decorations recently executed by Doulton & Co., Lambeth. *London*, 1904. 12°, col. front., pp. 13; and 30 pls.

—— The Royal Doulton. St. Louis Exhibition. By E. F. Begg. *London*, 1904. 12°, pp. 12; illustrs.

—— Catalogue of new effects on pottery at the new Dudley Gallery. *London*, 1906. 16°, pp. 27; with col. pl.

—— Some notes on Doulton ware and the productions of the Lambeth Studio. *London*, 1906. 4°, pp. 12; with 1 col. pl. and 6 illustrs.

—— Royal Doulton sculpture in terra-cotta by George Tinworth. *London*, 1906. 4°, pp. 6; and 6 half-tone pls.

—— The discovery of a long-lost art. Doulton Sang-de-boeuf, Rouge flambé, Haricot and Peach blow; by A. V. Rose. *London*, 1907. 8°, pp. 14; with 4 col. pls.

DOULTON (Sir Henry).—Random recollections of a life. *London*, 1896. 8°, pp. 22; portrait.

An address delivered by Sir H. Doulton on the occasion of the third annual meeting of the Institute he had founded for the benefit of his workpeople. The lecturer had evidently no intention of making this paper an autobiography, for, although he says a few words about the difficulties he encountered in the beginning of his career, he speaks a good deal more of the people he has known than of himself.

DOULTON (James). — Terra-cotta and stoneware applied to architecture. A paper read before the Architectural Society, Liverpool, April, 1875. *London*, 1877. 12°, pp. 31.

DOWNMAN (E. A.).—English pottery and porcelain; being a concise account of the development of

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the potter's art in England. Profusely illustrated. New edition, revised and greatly enlarged. *London*, Upcott Gill, 1896. 8°, pp. 190.

"The study of ceramics has been, and is, greatly neglected." . . . "If china and pottery are worth collecting, surely they are worth studying." Having thus disburdened himself, in the preface of the handbook, of the regret he feels at the deplorable state of public ignorance, and intent on laying down the foundations of future instruction in the matter of English ceramics, the writer enters at once into his subject. His account reads very much like an undisguised abridgment of L. Jewitt's *Ceramic Art of Great Britain*. The familiar set of worn-out woodcuts—old enough, by this time, to be left to repose in peace—are made to reappear once more on this occasion. Text and illustrations may seem somewhat stale; one chapter, however, truly original in its purport, deserves special mention. It treats of the old English delft dishes, of which the writer has, it appears, made a small collection, and which he introduces to us under the novel appellation of "Blue dash chargers." With respect to those dishes he deplores again the unpardonable indifference of the ceramic student towards a ware which is, says he, "perhaps the most valuable English pottery." He has never been able to hear where they were made, nor does he know what they are made of, for he has never seen any other articles corresponding to his dishes in paste, glaze, and colours. The subjects painted on them are all connected with the Jacobite and Orange questions; and on that account we are told that their historical value is immense. In the picture of Adam and Eve, so often repeated, we must see an allegory of William and Mary: "Marie stealing the throne of England and giving it to her husband. The fruit being always an orange." One might wish other chapters had been treated with an equal freshness of view, the book would then have no equal for its novelty of appreciation imported into old subjects.

DRAGENDORFF (J.).—De vasculis Romanorum rubris, capita selecta. *Bonn*, 1894. 8°, pp. 36; with 1 pl.

"The red vases of the Romans; extracts and comments."

DRAGENDORFF (Hans).—Terra sigillata. Ein Beitrag zur Geschichte der griechischen und römischen Keramik. *Bonn*, 1895. 8°, pp. 139; with 6 pls. (Extr. from the *Jahrbücher des Vereins von Alterthumsfreunden in Rheinlande.*) 12s.

"Terra sigillata. A contribution towards the history of Greek and Roman ceramics."

A general survey of all the antique pottery bearing an ornamentation obtained by the impression of stamps or seals is given under that above title. The term "Terra sigillata" has been adopted by the German antiquaries; but whether it is meant to imply a pottery made of the tablets of fine clay, which were sold as a panacea against many evils, and known as "Terra sigillata," or whether it is intended to describe the process employed for the ornamentation of the pottery, the selection of such a name appears equally wrong in either case. The vases were made of a common red clay, used by the potters of many countries, and certainly not of the diaphoritic tablets, not always obtainable, and surely too expensive a substance for making pots. As to what regards the stamping operation, one must remember that in the case of the Arethian ware and its imitations, the reliefs are not stamped on the piece itself; seals were used only to impress ornaments within the mould; the vessels pressed into a mould ornamented in that manner came out of it completely decorated.

DRAKE (W. R.).—Notes on Venetian Ceramics. *London*, J. Murray, 1868. 8°, pp. 40-xxxiv. 5s. (A few copies were printed on large paper with 5 photos.)

Venetian ceramics were still being studied when Drake contributed to their history the transcript of many documents preserved in the archives of the town. They consist in Petitions from the potters, Reports and Decrees of the Senate, to the number of sixty-two. On their authority, and on the evidence supplied by marked specimens existing in the museums, a chronological memorandum has been drawn up of all the manufactories of faïence and porcelain which were at work in Venice since the year 1540. The original documents do not go farther back than the middle of the seventeenth century. Later discoveries have completed this historical sketch. The work of Drake, however, loses nothing of its importance, and the complete text of the official records of the period to which they refer will always be consulted with interest.

DRANE (Collection R.).—Cardiff Corporation Museum. An illustrative selection of old Worcester porcelain on loan by Mr. R. Drane. *Cardiff*, 1898. Sq. 8°, pp. 28.

—— Antique drinking vessels. *Cardiff*, 1905. 8°, pp. 21; with 1 pl. of pottery.

DRASCHE.—Erzeugnisse der Thonwaaren-und-Bau-Ornamente-Fabrik von H. Drasche in In-

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zersdorf am Wienerberg. *Wien*, s.d. (1875?). Fol.; 44 pls., and price list.

"Pattern book of the earthenware and architectural terra-cotta of H. Drasche at Inzersdorf."

DRESSEL (E.).—Di un grande deposito di anfore rinvenuto nel nuovo quartiere del castro pretorio. *Roma*, 1879. 8°, pp. 133; with 12 pls. 6 fcs.

"Of a large accumulation of amphoras discovered in the new quarter of the Pretorian camp."

Learned and interesting interpretations of the potters' marks impressed on these amphoras.

—— Vasi di pasta Egizia smaltata con ornato a relievo. *Rome*, 1882. 8°, pp. 58; with 6 pls. 3 fcs.

"Vases of Egyptian paste enamelled with ornaments in relief."

DRESSER (C.).—Japan: its architecture, art, and art manufactures. *London*, 1882. 8°; illustrs. in the text. Pottery, pp. 368-414.

DREWS (M.) and LAUDIEN (M.).—Vorlagen zur Majolica Malerei; auch für Porzellan-und-Holzmalerei. *Berlin*, 1881. Fol. pls. in colour.

"Models for majolica painting; suitable for painting both on porcelain and on wood."

—— Majolica malerei. *Berlin*, 1883. 8°, pp. 56.

"Instructions for painting on majolica."

DUBEDAT.—Francois Alluaud. *Limoges*, impr. Chapouland, 1873. 8°, pp. 56.

Biography of F. Alluaud, one of the leading porcelain manufacturers of Limoges.

DUBOIS (Etienne).—Peinture vitrifiable. Porcelaine, Email, Faïence, Verre et Barbotine. Origine, histoire et fabrication de la porcelaine pâte dure, pâte tendre, biscuits, couverte, préparation et application des couleurs, suivis de l'art de cuire d'après les procédés les plus simples. *Paris*, Delarue, s.d. (1880?). 8°, pp. 70. 3 fcs.

"Vitrifiable painting. Porcelain, Enamel, Faïence, Glass, and Barbotine. Origin, history, and manufacture of porcelain, hard and soft bodies, biscuits, glaze, preparation and applications of the colours; to which is added a method of firing the paintings in the simplest way."

A long title, and very little more. The chief inducement tendered to the buyer of handbooks, is that this one discloses the secret (?) of a newly discovered process of painting in coloured clays; a process to which the name of "Barbotine" had been applied. The facility with which an amateur porcelain painter may fire his work in his own stove, is again described in this pamphlet.

DUBOIS (J. J.).—Catalogue d'antiquités égyptiennes, grécques, romaines et céltiques formant la collection du Comte de Choiseul-Gouffier. *Paris*, 1818. 8°. 3 fcs.

—— Description des objets d'art qui composent le Cabinet du Baron V. Denon. *Paris*, 1826. 8°, pp. 314. 5 fcs.

—— Catalogue des vases grecs formant la collection de Mr. C. L. F. Panckoucke. *Paris*, 1841. 8°, pp. 26; with 2 suppl., pp. 4-3, and a folding pl. containing 60 figs. 2 fcs.

The collection is now in the Museum of Boulogne-sur-Mer.

—— Description des antiques faisant partie des collections de Mr. le Comte de Pourtalès-Gorgier. *Paris*, 1841. 12°, pp. 196; with head and tail pieces and 5 pls. of vases in outline. 5 fcs.

"Descriptions of the antiquities in the collection of Count Pourtalès-Gorgier."

A handbook to the collection—Greek vases, Nos. 123-516; terra-cottas, Nos. 795-880. It forms a complement to the publication of Th. Panofka.

DUBOIS - MAISONNEUVE. — See **Millin.** Peintures des vases antiques.

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—— Introduction à l'étude des vases antiques d'argile peints, vulgairement appelés étrusques, accompagniée d'une collection des plus belles formes ornées de leurs peintures, suivie de planches la plus part inédites, pour servir de supplement aux differents recueils de ces monuments. *Paris*, impr. P. Didot, 1817-1834. Fol., pp. 48; with 101 pls. in outline. 306 fcs., and 765 fcs. with col. pl.

"Introduction to the study of the antique vases of painted clay, commonly called Etruscan; to which is added a collection of the most beautiful shapes adorned with their paintings; and illustrated with plates, mostly inedited, to form a supplement to the various publications on antique vases."

Trusting to the knowledge of ancient fictile art he had mastered on the occasion of his acting as publisher of Millin's great work, Dubois-Maisonneuve ventured to assume, a short time afterwards, the character of a full-fledged antiquarian author. From the clumsy wording of the title the letterpress cannot be expected to have much literary merit; the classical erudition displayed by the writer is of no better quality. As to the engraved plates, they cannot be recommended, either for choice of subjects, or for accuracy of reproduction.

As a very small edition was published, the work has become extremely scarce.

DUBOUCHET (A.).—Le musée céramique de Limoges. Rapport sur la situation de ce musée. *Limoges*, 1873. 8°, pp. 31-xxvi.

"The ceramic museum at Limoges. A report on the present conditions of the museum."

—— La céramique contemporaine à l'exposition universelle de 1878. *Paris*, 1878. 4°, pp. 34; with text illustrs. (Reprint from *L'Art.*)

"Modern ceramics at the Paris Universal Exhibition of 1878."

—— La céramique contemporaine à l'exposition de l'Union Centrale des Beaux-Arts. *Paris*, 1885. 4°, pp. 14; illustrs. (Reprint from *L'Art.*)

"Modern ceramics at the Exhibition of the Society 'l'Union Centrale,' etc."

Every industrial exhibition in Paris gives a fresh impetus to the progress of ceramic art. We are accustomed to find, on these occasions, more than one artist or manufacturer endeavouring to strike an individual note in the general concert. It may be the feeble and isolated performance of a whimsical fantasist, which simply gives us a moment of amusement as we pass by; but it may also be a bold stroke, the sound of which shall increase in intensity as it is re-echoed, far and wide, wherever art pottery is produced. The human mind is always hankering after change; it is necessary, therefore, that artistic taste should be diverted into fresh channels, and new fields opened to technical researches. All efforts made in those directions are faithfully and feelingly recorded in Dubouchet's reports. He was a man of liberal and refined mind, untouched by prejudice, as ready to welcome any new-fangled notion which appeared to contain a promise for the future, as to admire the master-pieces of departed arts. His name will always be remembered in connection with the ceramic museum of Limoges, for the foundation of which his native town is chiefly indebted to Dubouchet's generosity and unremitting energy.

DUBOVSZKY (J.).—Anleitung zur Majolika Malerei. S.l., 1891. 8°, pp. 64.

"Introduction to majolica painting."

DUBREUIL. — La Porcelaine. *Paris* (1885 ?). 8°, pp. 531; with 221 text illustrs. 20 fcs.

One of the volumes of Fremy's *Encyclopedie chimique.*

DU BROC DE SÉGANGE (L.).—La faïence, les faienciers et les émailleurs de Nevers. *Nevers*, Publication de la Société Nivernaise, 1863. 4°, pp. 303; with 22 litho. pls. (some coloured). 60 fcs.

Nearly all the works forming what we may call the classics of pottery literature belong to the early period of ceramic studies. In these days, when that branch of learning was only appreciated by a few, no one would have ventured to write a book on pottery, except in the case of a competent specialist who, having accumulated through a long course of personal research and experience an enormous store of information, felt himself in duty bound to impart something of his knowledge to his brother collectors. The time had not yet come when scores of standard books would offer to the literary pilferer tempting facilities for producing, without leaving his arm-chair, a few commonplace handbooks, in which the name of the compiler is the only thing unfamiliar to all educated readers.

Du Broc de Ségange was one of the early

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writers, and his work, *La faïence de Nevers*, is one of the most important in the series of the French monographs which were published almost simultaneously. Like the now classical volumes of Fillon, Pottier, Davillier, Jacquemart, and their followers, it was eagerly read on its appearance, and will long continue to be highly valued by all students who care for solid instruction.

A born collector, in constant communication with the best connoisseurs of his day, Du Broc de Ségange was, moreover, fully conversant with the history of his native town, and of its once glorious industry. Having a full knowledge of the innumerable specimens which had passed through his hands, surely no one was better qualified to become the historian of one of the most important centres of faïence manufacture in France.

Although the author had to depend chiefly on the result of local investigations, he did not neglect to make himself acquainted with what had been written previously on ceramic history. Curiously enough, it was an English book which supplied him with materials he had vainly tried to discover in the French libraries. In Marryat's *History of Pottery and Porcelain*, he found the complete text of the earliest records of faïence-making at Nevers. Equipped with an abundance of historical documents collected from many sources, he was enabled to take up the thread of the narrative from the very commencement. He traced the arrival in the town of the Conrads, a family of Italian potters from Savona, who came at the instance of the Duke Louis de Gonzague, and established under his direct patronage a manufactory of painted majolica, after the methods used in their country. He was able to relate the numerous favours the noble Duke was pleased to lavish upon the foreign artizans; treating them, in many respects, with a degree of consideration which made them the equal of the noblemen of his court. Rapidly the manufacture developed into one of the most important industries of the town. The gradual transformations of the style of decoration are illustrated in the book by the description and reproduction of characteristic specimens representing the successive stages. There is scarcely any blank left in those exhaustive annals of the craft; the account follows it in its ascending and declining march from step to step, we may say, from year to year.

From the civic registers the author has compiled the pedigree of the chief families of the town, supplemented with a complete list of all the masters, painters, workmen, and merchants connected with the trade. Long and irksome as such a list may appear, the collector may find it, in some cases, well worth consulting. Not only does it contain all the names found inscribed on the ware and on the registers, but also many a name quoted in the history of other centres in which Nivernean craftsmen settled, and occupied a leading position. The importance of such documents as to the migration of master potters and operatives from one centre to another could not be overrated.

After having rapidly passed over the epoch of the French revolution and the production of *Faïences patriotiques*, the book reviews the present conditions of faïence manufacture at Nevers. Some efforts have been made, it is true, to restore the prestige of the old industry; but it is a heavy task to re-establish the departed prosperity of an art well nigh forgotten, and it is not on the imitation of the ancient style that modern manufacturers should depend for a renewed course of success.

DUC.—Rapport adrèssé à Mr. le Ministre de l'Instruction publique par Mr. Duc, membre de l'Institut, au nom de la Commission de perfectionnement de la Manufacture Nationale de Sèvres. *Paris*, impr. Nat., 1875. 4°, pp. 67.

—— Second Rapport, etc. *Paris*, 1877. 4°, pp. 7.

A committee had been appointed by the French government to examine the productions of the manufactory of Sèvres, and suggest what improvements could be introduced in the artistic direction. At the end of the year, the questions discussed by the committee, and the resolutions they had arrived at, were embodied in a report drawn up by one of the members. Speaking in the name of his colleagues, Mr. Duc, an architect of the classical school, after having passed the works of the year under review, indulges in the exposition of his personal views on art. He starts from the principle that the laws of the æsthetics are the same whether applied to ceramics or to architecture, and expatiates upon the noble and lofty aim that an artist should always strive to attain. But how porcelain decoration could be brought level with such high-soaring theories is a problem that the writer himself would not dare to solve. All he has to propose, in order to lessen the painful ignorance of the ceramic artist, is the establishment of a superior school of decorative art. Like all other theorists, he is strong in denouncing the evils that have to be fought against, but the remedies he advocates had been tried, long before, and had not been attended with the expected result.

DU CHATELLIER (Paul).—La poterie aux époques prehistorique et Gauloise en Armorique. *Rènnes*, J. Plihon & Hervé, 1897. 4°, pp. 60; with 17 pls. 15 fcs.

"The pottery of the prehistoric and Gallic periods in Armorica."

A valuable contribution to the study of the pottery made by the prehistoric races. Many useful observations suggested by the rude earthen vases found in the dolmens of Brittany are presented here for the first time, in addition to a well-digested summary of the present state of knowledge on the question of primitive ceramics.

DU CLEUZIOU (H.).—De la poterie gauloise. Etude sur la collection

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Charvet. *Paris*, Baudry, 1872. 8°, pp. 309; with 207 illustrs. 8 fcs.

"The Gallic pottery; a study on the Charvet collection."

The author belongs to an enthusiastic sect of French patriots, to whom the productions of ancient art in the country appeal, chiefly, as being a spontaneous manifestation of truly national art. Talented architects, headed by Lassus and Viollet-le-Duc, had heralded the movement. They advocated the recognition of a genuine and independent French art, which found its most glorious expression in the pure Gothic style. They demonstrated that, by innovating a system of construction based entirely on rationalism, and adopting a form of ornamentation which borrowed its elements from nature alone, Gothic architecture had liberated itself from the sway of Romanesque tradition, which was nothing else but a debased remnant of classical art.

A crowd of disciples congregated round the masters, all animated with equal zeal for propagating the new doctrines. A few of them, going farther back into the past, went so far as to detect the impress of an inborn originality in the earliest works of the Gallic race, regardless of the surrounding influences to which the very existence of these works may be attributed. Actuated by a similar motive, Mr. Du Cleuziou has undertaken to point out the idiosyncrasic features which distinguish the earthen vessels formed and decorated by the native Gaul from the pottery made by the Roman conqueror at a corresponding period.

We must pass over a lengthy preamble treating of the use of vases of clay in connection with the rites and ceremonies practised by ancient nations, to come at once to the avowed purpose of the book, which is to initiate us into the æsthetics of true Gallic art, as exemplified in ornamented pottery. Many examples are produced to illustrate a most ingeniously propounded theory. Signs of undeniable originality are said to be authenticated in a particularly elegant shape, a graceful flower, a delicate wreath of foliage, or a telling inscription. Unfortunately, these illustrations act as a double-edged argument which cuts both ways. While the writer regards them as supporting his theory that the Gallic potter was the first to make the reproduction of natural objects enter in the decoration of pottery, a critical spirit may rightly insinuate that the very same designs appear frequently on the terra-cotta of Roman origin, and that they might, consequently, be taken as indicating the work of an Italian hand. Much is said about the humouristic turn of the inscriptions in which the Gaulish spirit can be easily recognised; but we cannot lose sight of the fact that they are all in the Latin language, and that Latin was not altogether devoid of the *vis comica*. Lastly, it is to be remembered that, when the country was rid of foreign oppression, the native potter, far from emancipating his art from the influence of the Roman style, ceased from that moment to produce ornamental work of any kind.

DUCUING (Fr.).—L'éxposition universelle de 1867. *Paris*, 1867. 2 vols. Fol., pp. 960; with num. illustrs. 60 fcs.

"The International Exhibition of 1867."

DUDLEY (Collection of the Earl of).—Catalogue of sale. *London*, Christie, 1886. 8°, pp. 20; with 22 photos. 10s.

One of the richest collections of Sèvres porcelain ever offered for sale; the catalogue contains 166 numbers, amongst which are many sets and pairs of richly decorated vases, and several dessert services. The highest price realised was £2,782 for a set of three vases. Two pairs of Chelsea vases fetched over £2,000 a pair.

DUESBURY (W.).—List of the principal additions made this year to the new invented groups, jars, vases, urns, beakers, cups, chalices, etc., of Mr. Duesbury's Derby and Chelsea manufactory of porcelaines, biscuits, and china ware, both ornamental and useful. S.l., n.d. *London* (1774?). 8°, pp. 15.

This rare catalogue comprises 123 Nos. It is reprinted in W. Bemrose's *Bow, Chelsea, and Derby Porcelain.*

—— Catalogue of an elegant and extensive assortment of Derby and Chelsea porcelain, etc., at Messrs. Christie & Manson's great rooms, etc., to be sold by auction, 7th May, 1782, and four following days. 8°, pp. 32.

—— China on sale by the Candle at Mr. William Duesbury's warehouse, Wednesday, the 9th, and Thursday, the 10th March, 1785, etc. Derby figures, etc. Sold by auction by W. Hunt. Fol., pp. 12.

Reprinted in L. Jewitt's *Ceramic Art.*

DUFOUR.—Observations sur des noms de potiers et de vérriers romains. *Amiens*, 1848. 8°, pp. 23. (Re-

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print from *Mémoires de la Soc. des Antiquaires de Picardie.*)

"Remarks upon some names of Roman potters and glass-makers."

DU FRAISSE DE VERNINES.—Parallèle des ouvrages de poterie d'Auvergne anciens et modernes. *Paris*, A. Aubry, 1874. 8°, pp. 15. (100 copies reprinted from the *Bulletin du Bouquiniste.*)

"Analogy of the ancient and modern pottery of Auvergne."

A MS. memoir written by an eminent jurisconsult of the middle of the eighteenth century, published, with introductory notes, by M. Paul Le Blanc. The writer having noticed the similarity of material presented by some remarkable specimens of ancient pottery and the common ware made in his day, came to the conclusion that manufactories of a superior kind of pottery must at one time have existed in Auvergne, and he regretted that no record had been kept of the departed industry. He succeeded in collecting information concerning two abortive attempts to manufacture painted faïence, started at Clermont-Ferrand about fifty years before his time. He took note of all particulars, in view of supplying future historians with reliable materials. This MS. makes a curious exception to the apparent neglect into which the pottery industry seems to have fallen at that time. We must say that no modern provincial collector, proud of having found the traces of an old pot works, the glory of the locality, could have displayed more zeal in his researches or more accuracy in describing the smallest particulars of his discovery.

DU HALDE (Père J.).—Description geographique, historique, chronologique, politique et physique de l'Empire de la Chine. 1736. 4 vols. Fol.; maps, plates, and illustrations. Translated into English under the title:

—— The general history of China . . . done from the French. *London*, 1736. 4 vols. 8°; pls. 8s.

Vol. 2 contains the translation of the letters of P. d'Entrecolle, describing the manufacture of Chinese porcelain; pp. 309-355. This translation, though incomplete, is tolerably accurate.

DUHAMEL DU MONCEAU, FOURCROY ET GALLON.—L'art du tuilier et du briquetier. *Paris*, 1763. Fol., pp. 67; with 9 pls. (In the *Encyclopédie, ou dictionnaire raisonné des Sciences et des Arts et Metiers*, par Diderot et d'Alembert. *Paris*, 1751-80.)

"The art of brick and tile making."

The idea of the *Grande Encyclopédie* originated from the publication of *Chambers' Cyclopædia.* A French publisher had communicated to Diderot the intention he had of bringing out a translation of the English work, Diderot conceived the plan of enlarging upon the original scheme, and of editing a series of practical treatises which, written by noted specialists, would form an emporium of technical knowledge never attempted before. Seldom has a project of such magnitude been carried to such a successful end. The Royal Academy of Sciences gave its sanction and practical assistance to its accomplishment. The technicology of all trades have, since that time, undergone great modifications, yet much is still to be gained by an acquaintance with the methods and processes used by our forefathers in the making of such works as we admire as models of their art. In this treatise, the first contributed under his name to the Encyclopédie, Duhamel du Monceau, a member of the French Academy, has only accompanied with notes of his own the papers supplied by two experienced manufacturers. A vocabulary of the terms then used in the brick and tile trade is placed at the end.

—— L'art de faire les pipes à fumer le tabac. *Paris*, 1771. Fol., pp. 33; with 11 pls. (In the *Encyclopédie.*)

"The art of tobacco-pipe making."

All the materials used in this treatise were supplied by the tobacco-pipe manufacturers of Rouen and Saint Omer, in France, and Leyden and Gouda, in Holland, then the chief centres of production. The plates represent the tools used by the pipe-makers, the special ovens in which the pipes are baked, and the various forms of French, English, and Dutch tobacco pipes.

—— L'art du potier de terre. *Paris*, 1773. Fol., pp. 84; with 17 pls. engr. by Ransonette. (In the *Encyclopédie.*)

"The art of the earthenware potter."

Although not a professional potter, Duhamel du Monceau took a special interest in pottery manufacture, and, a constant visitor to the faïence factories of Paris and the environs, he had conducted many practical experiments for the improvement of the trade. So he wrote not only from information supplied by the best manufacturers of the time, but also from the result of his personal experience. He had established a correspondence with the chief master-potters of several provinces, and from the particulars he obtained in that way he was able to describe the points through which the productions of various localities differed from

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each other. A chapter has been set apart for the description of English pottery. It was based on notes supplied to him by one of his colleagues at the Academy, Mr. Jars, who had visited the Staffordshire potteries in 1765. The account consists in generalities of no special interest; the process of salt-glazing is reported upon at full length and with accuracy.

Attention must be given to the plate in which is figured the ancient wheel of the pot-maker. It is actually a cart wheel turning on a central pivot, and set in motion by the thrower by means of a long stick.

DUMAS.—Eloge de MM. Alexandre Brongniart et Adolphe Brongniart, membres de l'Académie des Sciences. Lu dans la séance publique annuelle de l'Académie des Sciences. *Paris*, F. Didot, 1877. 4°, pp. 40.

An appreciation of the works of A. Brongniart, author of the *Traité des Arts Céramiques*, and for nearly fifty years Director of the manufactory of Sèvres, with a sketch of his life.

DUMESNIL (A.).—Légendes françaises. Bernard Palissy, le potier de terre. *Paris*, Librairie nouvelle, 1851. 18°, pp. 142. 5 fcs. (An English translation has appeared in *Memoirs of Celebrated Characters. London*, Bentley, 1854.)

"French legends. B. Palissy, the potter."

Appreciations of Palissy's character differ so much, according to each of his biographers, that we must not be surprised to see him considered here under quite a new light. This time it is as a true-born peasant, a son of the soil, that he is presented to us. If he became a potter it is because "l'art de terre," as he called it himself, is the best art that a peasant could choose. Having spent a contemplative youth in the fields and the woods, discoursing upon the earth, the water, the flowers, and the trees was quite natural to him in after life. Always happy in the contemplation of nature he was bound to seek in natural objects the elements of decoration of his rustic pottery. His genius is compared to that of La Fontaine, also, says the writer, a born peasant who had many points of resemblance with Palissy. The development of the above theme is ingeniously supported by copious quotations from the original works.

DÜMMLER (F.).—Einige eleusinische Denkmäler. *Basel*, 1894. 4°. (In *Festbuch zur Eröffnung des historischen Museums.*)

"Some monuments relating to the Eleusinian mysteries."

DÜMMLER (K.)—Die Ziegel-und Thonwaaren-Industrie in den Vereinigten Staaten und auf der Columbus-Weltausstellung in Chicago, 1893. *Halle a. S.*, W. Knapp, 1894. 4°, pp. 180; with 13 autotyp. pls. and 172 illustrations of views, exhibits, and machinery. 15 m.

"The tile and earthenware industry in the United States, and at the International Exhibition of Chicago in 1893."

A complete survey of the numerous and important American manufactories of brick and tiles, and terra-cottas for building or decorative purposes, occupy the larger part of this exhaustive report. The porcelain and earthenware sent to the Chicago exhibition by the European firms are also passed under review. The last part describes the latest machines applied to the manufacture of bricks and tiles.

—— Handbuch der Ziegel-Fabrikation. Die Herstellung der Ziegel, Terrakotten, Röhren, Platten, Kacheln, feuerfesten, Waaren, und aller anderen Baumaterialen aus gebrannten Thon umfassend. Unter Mitwirkung von Baurath Friedrich Hoffmann, bearbeitet von K. Dümmler. *Halle a. S.*, W. Knapp, 1897. 8°; illustrs. in the text. 32 m. 2nd ed. *Berlin*, 1900. 3rd ed. *Berlin*, 1908. 8°, pp. 570; with 521 illustrs. 36 m.

"Handbook of the brick and tile manufactures. Comprising the making of bricks, terra-cotta, drain pipes, slabs, tiles, refractory ware, and all other articles of pottery in use in the building trade."

The various sections of this book have also been published in a separate form.

DUMONT (Albert).—Inscriptions Céramiques de Grèce. *Paris*, 1869. *Archives des Missions Scientifiques.* 8°, pp. 445; with numerous facsimiles of marks and 14 engr. pls. 15 fcs.

The collection of inscriptions and potters' marks gathered in Greece, and published by Mr. Dumont, is limited to those found impressed

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or incised on terra-cotta, and does not include any of those seen on painted vases.

DUMONT (Albert).—Peintures céramiques de la Grèce propre. Recherches sur les noms d'artistes lus sur les vases de la Grèce. *Paris*, 1874. 4°, pp. 62. 7 fcs.

"The ceramic paintings of Greece. Researches upon the artists' names read upon the vases of Greece proper."

—— Terres cuites orientales et greco-orientales. Chaldée, Assyrie, Phenicie, Chypre, Rhodes. *Paris*, 1884. 4°.

"Oriental and Greco-Oriental terra-cottas."

A review of Heuzey's work: *Catalogue des figurines antiques du Musée du Louvre.* This paper is reprinted in the following work.

DUMONT (A.) et CHAPLAIN (J.).—Les céramiques de la Grèce propre. Vases peints et Terres cuites. *Paris*, F. Didot, 1881-1890. 4°. Première partie: Vases peints, pp. 420; avec 40 pls. Seconde partie: Mélanges archéologiques, pp. 260; avec 40 pls. et 53-16 illustrs. 60 fcs.

"The ceramics of Greece proper. Painted vases and terra-cottas."

During the course of their archæological mission in Greece, Messrs. Albert Dumont and Jules Chaplain, both members of the French Academy, conceived the idea of publishing a history of the painted vases and terra-cottas found in Greece proper, a work for which the last excavations undertaken by Schliemann, and the schools of archæology maintained in Athens by foreign governments, had supplied an abundance of inedited materials. Death surprised Mr. Dumont before he had time to write more than the first chapter; this part of the letterpress stops at the period of the black-figured vases. The second volume is made up of articles on various subjects, viz.:—terra-cottas, bronzes, and marbles, reprinted from the learned serials in which they had appeared. The drawings were prepared by Mr. Chaplain, for the illustration of the work, quite independently. They reproduce objects preserved in the public and private collections of Athens, and which had not, at that time, been engraved in other publications. Scarcely any reference having been made to these by Mr. Dumont, the description of the plates was entrusted to Mr. E. Pottier, who provided their elucidation in two appendices: Painted vases and Terra-cottas. The engraving of the plates is due to Mr. Jacquet, well known for his illustrations of Heuzey's work, *Les figurines antiques de terre cuite.*

DUPRÉ (L.).—Les carreaux émaillés du Palais de Justice de Poitiers. *Poitiers*, 1903. 8°, pp. 11; with 1 pl.

"Enamelled tiles from the 'Law Courts' of Poitiers."

The building now assigned to the Law Courts was built towards the end of the fourteenth century by Duke Jean de Berry. He caused the "Sarrazin Jehan de Valence" to come over from Spain to Poitiers and make tiles, in *obra dorada*, after the manner used in the Spanish country, for the decoration of the palace then in course of erection. A list, dated 1384, which enumerates all the raw materials that were supplied to the Moorish potter for the making of these tiles, has come down to us. From it we can safely infer that the tiles were to be painted with metallic lustres. The point is of historical importance when we recollect that, at this early date, lustres had not yet been introduced into Italy, where the process was to receive such an important development. Two fragments of circular form, all that has been recovered from the ancient pavement, show a fine white stanniferous enamel and three *fleurs-de-lys*—the arms of the Duke Jean—reserved upon a ground of turquoise blue glaze. An article on the subject appeared in the *Burlington Magazine*, November, 1907.

DUNCKER.—Das Römercastell und das Todtenfeld in der Kinzigniederung bei Ruckingen. *Hanau*, 1873. 4°, pp. 50; with 5 lith. pls. 3 m.

"The Roman castle and burial ground near Ruckingen."

A large number of fragments of Samian pottery are reproduced on the plates.

DUPLESSIS (Camille).—Etude sur la vie et les travaux de Bernard Palissy. *Agen*, 1855. 8°, pp. 170. (Reprinted from the *Recueil des travaux de la Societé d'Agriculture, sciences et arts de Saintes*, 1855.) 3 fcs.

"A study of the life and works of B. Palissy."

This paper obtained the first prize in a competition opened in 1855 by the town of Agen for a life of Palissy. On such occasions it is the ambition of each competitor to outstrip the others in belauding the memory of the hero they have to glorify. It is a panegyric they have to write; it must give a glowing picture of an incomparable genius to whom any tribute of praise shall always fall short of his deserts. This essay has been conceived on these lines;

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it bestows the full measure of homage and admiration upon the works of Palissy, considered as a philosopher, a scientist, and a potter; of his private character nothing is said but what will redound to his spotless glory. It is good to recollect, when we read it, that a panegyric—like an epitaph—must be taken with grains of allowance.

DUPONT-AUBERVILLE (Collection).—Catalogue des porcelaines anciennes, pâte-tendre, etc. *Paris*, 1885. 12°, pp. 96; with 3 pls.

This catalogue, comprising 408 numbers, is of great interest for the history of French porcelain. The collector's aim is to illustrate with authentic specimens the earliest periods of manufacture at Rouen, Saint Cloud, Chantilly, Mennecy, etc.

DUPUIS (Ernest). — Bernard Palissy. L'homme, l'artiste, le savant, l'écrivain. *Paris*, Lecéne, Oudin, 1894. 18°, pp. 334. 3 fcs.

"Bernard Palissy. The man, the artist, the scientist, the writer."

So hackneyed has the subject become that the mere title of a work upon Palissy and his life acts upon us as a deterrent from opening the volume; this one is, however, no commonplace book, and it cannot be dismissed without granting it the recognition it deserves. A dip into its pages is sure to excite a desire to continue the perusal.

The Palissian literature contains much that is sagacious and instructive, and much which is simply shallow, unreliable, and wearisome. Mr. Dupuis, having gone through all previous commentaries, has condensed the result of his investigation into a judicious summary, from which all uncertain or irrelevant matter has been carefully eliminated.

His trusty text-book, however, remains the original memoirs of the master. But he seems to have seen clearer than any of his forerunners into the obscurity of certain passages, and he never ventures on a suggestion which is not substantially supported by an appropriate quotation from Palissy's work. It is with the assistance of the dissecting knife and the microscope that he proceeds to his literary analysis. A disciple of the modern school, the cautious biographer declines to accept anything which has not been established as an absolute fact. Whenever a still open query admits of more than one elucidation, he lays before the reader the various sides of the controversy, but does not express his personal opinion on their respective merits.

For instance, he makes no attempt at settling the tangled question of Palissy's birthplace. He is equally reticent on the following points on which so much has been written, but so little has so far been ascertained. What was the social condition of the man in the early period of his life; how was he induced to adopt the unprofitable and unpromising trade of a pot-maker; and what were the actual bearings of his protracted experiments? As to the real circumstances of Palissy's death—the bone of contention of the biographer—he confesses that he has nothing to say. Placed between the precise statement of Daubigné, a contemporary historian, and the confuting argumentation of Audiat, a modern critic, he does not feel himself qualified to decide upon the validity of either.

In many parts of the book, we find an evident inclination to review the discussion on certain questions which exhaustive debates seemed to have finally settled. Judicious as this course may be for the advance of knowledge, it has the disadvantage of rendering the legendary side of the life of the great potter more obscure than ever. If it could be proved that all we believe to be true is, after all, based on mere conjectures, the time may come when the very existence of Palissy will be doubtful. Then some clever philosopher will clearly demonstrate that he was but an imaginary personage, an allegorical figure embodying the intellectual struggles of the epoch.

The fourth part of the volume, which treats of Palissy as a literary man, is Mr. Dupuis' special contribution to the subject. In it he becomes most precise and accurate in his philological remarks. No one had ever submitted the language of the memoirs to such a critical examination. He shows us that, far from being the rustic and uneducated man that he repeatedly boasts of being, the author of the *Recette veritable*, and the *Discours admirables*, was a thoroughly well read man, who had turned his studies to good profit. Palissy wrote in the best French of the period; the phraseology is correct and clear, the choice of words is ample and excellent; the expression being often forcible and vigorous. Highly sensitive to the beauties of fields and woods, nature has inspired him with many an eloquent page; picturesque and even poetical images abound in his writings. The style becomes particularly bold and incisive when the writer gives vent to his sarcastic power. Well selected quotations help us to side with Mr. Dupuis, when he says that Palissy's works can stand comparison with those of the best writers of the period, and that, on this score at least, full justice has not been rendered to him.

DURAND.—Rapport sur la fabrique de poterie de Mr. David Johnston. *Paris*, 1839. 8°, pp. 15.

A report, addressed to the Academy of Sciences and Arts of Bordeaux, on the earthenware factory established by D. Johnston. It is the same factory which, under the direction of Mr. Viellard, stood at the head of the trade in the South of France up to the last few years.

DURAND (Collection E.).—Descriptions des antiquités et objets d'art qui composent le cabinet de feu Mr. le Chevalier E. Durand, par J. de Witte, membre de l'institut archéologique de Rome. *Paris*, 1836. 8°, pp. 544; with 5 pls. 5 fcs.

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"Description of the antiquities and works of art in the collection of the late E. Durand."

One of the finest private collections of painted vases and terra-cottas. The chief museums of Europe have profited by its dispersal. In the learned catalogue, prepared by Jean de Witte, the Greek vases are arranged under seven headings, according to the subjects painted on them.

DURAND-GRÉVILLE.—De la couleur du décor des vases grécs. *Paris*, Leroux, 1891-92. 8°, pp. 22-23. (Reprint from the *Revue archéologique.*)

"The colours employed for the decoration of the Greek vases."

Upon the white ground of certain Greek vases the subjects appear to have been pencilled with a brown, red, or yellow outline. After having read the minute observations presented in this paper, it is no longer possible for us to doubt that the colour originally used by the painter was a black oxide of iron which, under atmospherical influences, has become partially discoloured. All attempts at classification by means of the colours employed, should therefore be abandoned.

DURELLI (Gaetano e Francesco).—La certosa di Pavia descritta ed illustrata con tavole incise dai fratelli. G. e F. D. *Milano*, 1853. Fol.; 60 pls.

"The certosa of Pavia described and illustrated with plates engraved by the brothers G. and F. D."

Remarkable examples of architectural terra-cotta.

DU SARTEL (O.).—La porcelaine de Chine. Origines, Fabrication, Décors et marques. La porcelaine de Chine en Europe. Classement chronologique. Imitations, contrefaçons. *Paris*, V^e^ A. Morel, 1881. 4°, pp. iii-230; with 14 heliogr., 18 chromolith. pls., and 120 illustrs. in the text. 200 fcs., and 400 fcs. on Japanese paper.

"Chinese porcelain. Historical notes, manufacture, decorations, and marks. Chinese porcelain in Europe. Classification in chronological order. Imitations and counterfeits."

A handsome volume, printed in good style, and adorned with splendid chromolithographic plates; altogether a feast for the eye. But, before expressing an opinion upon the value that may be attached to the letterpress, we must wait until some learned mandarin, conversant with the mysteries of the Siouen-te, and Kien-long porcelain, has passed his judgment as to its reliability. In our utter ignorance of those questions we have to listen and bow whenever any self-appointed professor of orientalism volunteers to lecture upon some misty points of eastern knowledge. Almost the only source whence our learning is derived on the subject of Chinese ceramics is the work of Stanislas Julien; without it, this book, like many others, would lack the prestige of the formidable words, printed in italics, with a hyphen drawn between their many syllables. To apply the shadowy descriptions of the MS., of which S. Julien has given a translation, to the porcelain of all styles, which the traders with China have thrown with inextricable confusion upon our continent, has been the chief trouble of the commentators. Who shall say whether they have been right or wrong in their venturous speculations? The Chinese literature may or may not boast of an esteemed handbook, written by a learned collector of the Celestial Empire who, having formed a museum of the ceramic productions of the nations of the west, has confidently given to his countrymen a history of European porcelain. His documents were a few odd volumes written in English or French, which he could not understand, supplemented with the informations supplied to him by some travellers coming from distant countries. A look at such a book—if such a book is in existence—might open our eyes upon the probable worth of the books upon Oriental porcelain, which we have written under nearly similar conditions.

Mr. Du Sartel has never resided in China; the Chinese tongue is unknown to him, so that the technical works written in that language—if they could easily be obtained—would be a closed letter to him. But he was in no worse situations than all his predecessors, whose publications he has largely put under contribution. He has not always been happy in the parts he has selected to borrow. The fanciful designation of *famille verte*, and *famille rose*, for instance, which disregards all order of origin and epochs, had better be left to the author who introduced it.

—— Rapport de la Commission de perfectionnement de la Manufacture Nationale de Sèvres. *Macon*, 1884. 4°, pp. 49.

"Report of the committee of improvement on the last productions of the National Manufactory of Sèvres."

DU SARTEL (Collection).—Catalogue des porcelaines de la Chine et du Japon composant la collection de Mr. O. Du Sartel. *Vente à Paris*, Avril, 1882. 4°, pp. 133; text illustrs. and a folding pl. in cols. 6 fcs.

Cat. of sale. Preface by Ph. Burty.

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DU SARTEL and GONZE.—Katalog der Orientalish-Keramischen Ausstellung im Orientalischen Museum. *Wien*, 1884. 8°, pp. xlii-150; 1 pl. and num. illustrs. in the text. 5s.

"Catalogue of the exhibition of oriental ceramics in the Oriental Museum."

—— Collections de dessins d'objects céramiques de l'Orient et de l'Extreme Orient, avec remarques de Messrs. Du Sartel, Gonze et Karabacek. *Vienna*, 1885. Fol., pp. 41; with 58 photos. and 81 illustrs. 70s.

The specimens contributed to the exhibition by Austrian collectors were photographed in groups; each plate showing a large number of pieces. They form the complement to the foregoing catalogue.

DU SAUSSOIS (Aug.).—Bernard Palissy. *Paris*, Chez l'Auteur, 1874. 18°, pp. 32.

"Bernard Palissy."

Privately printed.

DUSSIEUX (L.).—Recherches sur l'histoire de la peinture sur émail dans les temps anciens et modernes, et spécialement en France. *Paris*, Leleux, 1841. 8°, pp. 171. 5 fcs.

"Historical notes upon the art of painting on enamel in ancient and modern times, and especially in France."

A few chapters on Italian majolica, and on ancient French faïence, testify to the paucity of the information available in the early years of the nineteenth century. Lucca della Robbia and Palissy have each their biographical notice. The French manufactories are represented by Nevers and Rouen, the other centres being completely ignored. A notice on the factory of Sèvres and its painters is placed at the end of the volume. The writer tells us, in the preface, that the proofs of his work had been revised by Al. Brongniart.

An Italian translation of the parts treating of majolica and faïence was published under the title, *Ricerche sulla storia delle pitture in Majolica.*

DU SOMMERARD (Alexandre).—Les arts au moyen-age en ce qui concerne principalment le Palais romain de Paris, l'hôtel de Cluny issu de ses ruines et les objets d'art de la collection classée dans cet hôtel par A. Du Sommerard. *Paris*, Techener, 1838-1846. 5 vols. text, 8°, and 1 vol. atlas; 5 vols. lithogr. plates, fol. The pls. number 510, and are mostly coloured by hand. £60.

"The arts in mediæval times, principally in reference to the Roman Palace in Paris, the 'Hôtel de Cluny' restored from its ruins, and the collection of works of art classified in the building by Mr. Du Sommerard."

A splendid publication, the crowning work of a life spent in the noble mission of vindicating mediæval and renaissance industrial arts from the contemptuous neglect into which they had fallen. Surrounding himself with overwhelming testimonies of the glory they had attained in days gone by, Du Sommerard dared to uphold, in conjunction with a little group of clear-sighted contemporaries, the claims that artistic handicrafts had to our recognition. The preparation of this colossal work was undertaken to assist in the propagation of his ideas. But he was not to see the completion of its publication. After having successfully brought out the first volume in 1838, death overtook him four years afterwards while he was still engaged in his labours. To his son devolved the duty of bringing the work into light, a task which was accomplished in 1846.

The "Hôtel de Cluny," and the collections it contained, were purchased by the French Government the year after the demise of their owner. Although the book is intended to form a general history of "Mediæval and Renaissance Arts," the part which refers to the author's collection is a large one; it represents this collection in its original state. Now that the Cluny Museum, having become national property, has reached its present expansion, it is of great interest to look back upon its formation, and to be enabled to judge of the work accomplished by an unassisted collector within the lapse of a few years and at a comparatively trifling cost.

Not much is to be learned from the letterpress. Materials were scant at that time, and the subjects touched upon are varied and numerous. But the admirable plates, which include many choice and rare specimens of ceramic art, have lost nothing of their value.

DU SOMMERARD (E.). — Musée des Thermes et de l'Hôtel de Cluny. Catalogue et description des objets d'art de l'antiquité, du Moyen-Age et de la Renaissance exposés au Musée. *Paris*, 1852. 8°. Various editions of this catalogue were issued from time to

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time. It was completely remodelled in 1881. The 1875 edition contained only 3,770 Nos.; in that of 1881 the number was increased to 10,345.

Alexandre Du Sommerard left, in his son, a worthy successor. He had, for years, accompanied his father in his travels, and had sedulously assisted him in his archæological labours. It is to Eugène Du Sommerard that we owe the last edition of the catalogue, by the aid of which the researches in the Cluny Museum are so efficiently facilitated. The part devoted to ceramics contains no fewer than 169 pages.

DUTUIT (Collection A.).—Union centrale des Beaux-Arts appliqués à l'industrie. Souvenir de l'exposition de Mr. Dutuit. *Paris*, 1869. 4°, pp. 107; with 33 pls. 15 fcs.

"Catalogue of Mr. Dutuit's contribution to the Exhibition of the U.C. in the Palais de l'Industrie, 1869."

Greek vases and terra-cottas, 62 Nos., with 4 pls. (3 col.); Oriental porcelain, 49 Nos., with 4 col. pls.

—— Antiquités . . . objets divers exposés au Palais du Trocadero en 1878. *Paris*, Levy, 1879. 4°, pp. 191; with 35 pls. £1, 10s.

Illustrated catalogue of the portion of Mr. Dutuit's collection exhibited at the International Exhibition of 1878. Greek vases, Nos. 61-134, with 7 pls.; Italian majolica, Nos. 537-548, with 3 pls.; Persian ware, Nos. 576-584.

—— Majoliques italiennes, vases siculo-arabes, faïences Henri II., Vérreries. *Paris*, 1899. 8°, pp. xv-46; with 79 phototyp. pls. Privately printed. £1.

The introduction and descriptive catalogue are written by Fröhner. The collection comprises—Italian majolica, 69 Nos.; Siculo-Arab vases and Persian faïence, 4 Nos.; Henri II. ware, 3 Nos. Most of the specimens are of a very high order. It is to be regretted that the plates are of inferior execution, and that they lack the neatness indispensable to an adequate reproduction of finely decorated pieces.

DUVAL.—Mémoire pour le Sieur Mignon, Entrepreneur de la Manufacture Royale des terres blanches, façon d'Angleterre, établie à Paris. Contre le Sieur Chapelle, proprietaire de la Manufacture de Faïence japonnée établie à Sceaux. *Paris*, 1769. Sm. 4°, pp. 74.

"Memoir presented on behalf of Mr. Mignon, proprietor of the royal manufactory of white earthenware, after the English fashion, established at Paris; and against Mr. Chapelle, proprietor of the manufactory of japanned faïence established at Sceaux."

This memoir, indited to support the action brought by Mignon against Chapelle the founder of the Sceaux factory, contains most interesting particulars of the factory carried on by the plaintiff at the place called "Le Pont-aux-Choux," in Paris, and on the life and work of the defendant, whose character is depicted by the writer in very scurrilous terms.

DUVEEN (Bros.). — Catalogue of a special exhibition of Chinese porcelain; with an introductory article by F. Bennet-Goldney. *London*, 1905. 8°, pp. 44; with phototype pls.

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EARLE (Alice Morse).—China collecting in America. *New York*, Scribner, 1892. 4°, pp. 429; with 65 illustrs. 12s.

Miss Earle may be considered as one of the leading spirits of a numerous group of American amateurs now busily engaged in gathering the popular pottery still to be found in the cottages of New England, and which has remained long enough in the possession of one family to deserve the qualification of "old ware."

The account of her experience as a "china hunter" is full of amusing incidents. It is, truly, a captivating sport for an idler with a purpose to penetrate into the homesteads of old country people and obtain permission to have a look at "grandmother's china." While exploring with the narrator the nooks and corners of a dilapidated farmhouse, we share with her for a moment the keen expectation, always present to her mind, of discovering at last such an unobtainable rarity as an odd saucer of the Washington tea service, or a jug with a so far unknown portrait of General Lafayette.

We are aware that it is quite legitimate to form a collection upon the most eccentric plan; any assemblage of objects which can be classified and catalogued under a common heading is, to all intents and purposes, a collection; but it must be acknowledged that the notion entertained in that respect by a ceramic collector of the old school, is not very brilliantly exempli-

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fied by a store of pottery picked up in the New England cottages.

It consists chiefly of specimens of the printed earthenware sent over to America, between 1830 and 1850, by the potters of Staffordshire. There has not been a worse period in the whole course of English manufacture, and the ware made for exportation was not distinguished by a marked superiority over that manufactured for home consumption. We all know the heavy shapes and clumsy patterns that were then in fashion; we remember the prevailing style of decoration, the imaginary landscape framed with lumpy garlands of flowers. The whole is usually printed in blue, either blackish and patchy, or of such a pale tint as to be almost colourless; very different in that respect from the earliest specimens of printing which almost rival in brightness and purity of blue the oriental porcelain they tried to imitate.

Of the better and more ancient examples of English earthenware, such as good representatives of the work of Josiah Wedgwood, Spode, and their contemporaries, Miss Earle confesses that very few, if any, are to be found in American cottages. As to English china, the few articles that have come in her way are of of the kind which can easily be obtained in third-rate curiosity shops, and should not have been considered worth reproducing in the book.

A particular interest should, of course, be entertained for the ware decorated with subjects illustrating the history of the United States, and with portraits of the great men of whom the country is justly proud. The quantity of earthenware of that description, manufactured in England for the American market, was considerable. It is now raised to the rank of "Faïence patriotique." Although it is not, like the popular French faïence which is distinguished by that name, painted by the same hands that took an active part in the making of the national history, it is, after all, of the same character. An extensive catalogue of all pieces of historical importance is one of the interesting features of the book. In the chapter on "Liverpool ware," an almost complete list is given of the subjects printed in black on the "cream-coloured ware" accurately described; this part of the work, which had never been attempted before, will be particularly appreciated by the English collector. All the chapters which required historical researches and the production of documental evidence, have been written with a care and completeness which cannot be too highly commended. The style of the illustrations is also deserving of praise; a few of them are so charming that they make us almost forget the unworthy originals that they reproduce so cleverly.

EARLE (Mary Tracy).—The wonderful wheel. *New York*, 1896. 12°, pp. 152. 5s.

A story based on the eccentricities of George E. Ohr, the unique potter of Biloxi, Mississippi.

EBELMEN (Jacques-Joseph).—Rapport fait par M. Ebelmen au nom du comité des arts chimiques sur le procédé de cuisson de la porcelaine dure avec la houille employé par M. Vital Roux. *Paris*, Bouchard-Huzard, 1847. 4°, pp. 7. (Extr. from the *Bulletin de la Société d'Encouragement.*)

"Report addressed, on behalf of the Committee of Chemical Arts, to the Society for the Encouragement of Art and Industry upon the process of firing hard porcelain with coal employed by M. Vital Roux."

Interesting as showing the stubborn objection raised in France against the use of coal in the firing of hard porcelain.

This report was indited in the same year that Ebelmen succeeded Mr. Brongniart as administrator of the national manufactory of Sèvres. A better man could not have been selected. Death carried him away five years afterwards, but not before his consummate knowledge of chemistry, and his administrative genius had had time to impart a new direction to the progress of manufacture in the old establishment. Without neglecting the best traditions, many novelties were introduced in the technical processes and styles of decoration. He recognised the necessity of infusing the spirit of modern art into a transformed mode of manufacture. Artists of great talent left their studios to take permanent engagements at the national manufactory. They were asked to execute on porcelain subjects of their own creation, and no longer copies from the old masters as had previously been the practice. Under the direction of Ebelmen, Sèvres became, in reality, a superior school of ceramics, showing the way to improvement in all branches of practical pottery, and bringing forth admirable works in which painters and sculptors brilliantly carried on the movement, started not long before, in vindication of applied arts. The influence that his efforts, assisted by the practical and artistic achievements of the talented men with whom he was surrounded, had exerted upon the whole industry, is still felt in our days. Ebelmen died at the age of thirty-eight years, leaving unfinished a history of modern ceramics he was preparing for publication.

—— Chimie, céramique, géologie, métallurgie. Revu et corrigé par Salvétat; suivi d'une notice sur la vie et les travaux de l'auteur. *Paris*, Mallet-Bachelier, 1861. 3 vols. 8°, pp. 1,508.

"Chemistry, ceramics, geology, metallurgy; revised and corrected by Salvétat, with a notice of the life and works of the author."

EBELMEN et SALVÉTAT. — Recherches sur la composition des matières

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employées dans la fabrication et la décoration de la porcelaine en Chine, exécutées à la Manufacture Nationale de Sèvres et présentées à l'Academie des Sciences. *Paris*, M. Bachelier, 1852. 8°, pp. 85. 6 fcs.

"Researches on the composition of the materials employed in China for the manufacture and decoration of porcelain, carried out in the National Manufactory of Sèvres, and submitted to the Academy of Sciences."

Two memoirs describing the experiments made upon samples of clays and colours received from China; they deal respectively with the raw materials entering into the composition of the bodies and the glazes, and with the colours used in porcelain painting.

EBELMEN et SALVÉTAT.—Rapport sur les arts céramiques fait à la commission française du Jury international de l'Exposition universelle de Londres en 1851. *Paris*, 1854. 8°, pp. 135.

"Report on the ceramic art addressed to the French section of the Jury at the London International Exhibition, 1851."

Three years after the death of Ebelmen Salvétat published this report, the result of their joint labour as members of the international Commission. Baron Ch. Dupin had prefixed to the work a biographical notice recording the principal discoveries for which science is indebted to Ebelmen.

ECK (Ch.).—Application des Globes ou pots creux à l'art de batir les planchers, cloisons, etc. *Paris*, impr. Guyot. 8°, pp. 16; with 3 pls.

"A system of introducing cylindrical pots of terra-cotta in the building of floors, partitions, etc."

ECKHART (A.).—Die Construction von Brennöfen für Ziegeleien und Thonwaarenfabriken in Hinsicht auf die Bauausführung. *Leipzig*, 1881. 8°, pp. 44; with 17 illustrs. 1 m.

"The construction of ovens in the tile and earthenware factories, considered from the builder's point of view."

—— Beachtenswerthe Gesichtpunkte bei der Anlage periodischer Ziegelöfen. *Halle a. S.*, 1883. 8°, pp. 60; with 5 illustrs. 1 m.

"Important considerations regarding the planning of periodical earthenware tile ovens."

EDGAR (C. C.).—Catalogue des Antiquités egyptiennes du Musée du Caire. *Le Caire*, 1903. 4°; with 23 pls. £1.

Greek moulds for bronze and terra-cotta.

EDGEWORTH (Maria).—The Prussian Vase. *London*, 1832. 8°, pp. 42.

The pathos of ceramics, the romanticism of history, have been feelingly compressed in this short tale. The *dramatis personæ* are: Frederick the Great, a conventional figure cut after the approved pattern of a despotic and grotesque Sultan of pantomime; a lovely porcelain paintress transported from Meissen as a war prisoner, to work in the Berlin factory for the glory and benefit of the king, and like many other fellow captives, ordered to marry a Prussian grenadier; a villainous Jew, who adds with his own hand certain scurrilous inscriptions to the work of the innocent artist to secure the success of his vindictive plans. A porcelain vase,—which, by the king's command, has to be modelled, baked, and painted within one month,—is made the pivot around which the action moves. The fame of the Portland vase, just produced by Wedgwood, has come to the ear of the king; he wants his Berlin manufactory to accomplish a masterpiece which shall surpass in beauty the work of the English potter. Out of these elements a pathetic romance is constructed. History has, of course, to be slightly stretched to meet the requirements of the drama. As a matter of fact, it was only the year after peace had been signed with Saxony that Frederick the Great began to take an interest in the Berlin factory, and to interfere with the liberty of any Saxon subject was, at that moment, quite out of his power. We need hardly say that a porcelain vase cannot possibly be completed within a month. Finally, we must state that the Portland vase was manufactured by Wedgwood a year after the death of the great Frederick. Ludicrous as the tale may now appear, it contributed not a little in accrediting a belief in the cruelties which the poor artists kidnapped from Meissen had to suffer on the part of the King of Prussia, a misstatement which we find repeated in almost every ceramic history.

EDKINS (Collection W.).—Catalogue of sale. *London*, Sotheby, 1874. 8°, pp. 36; woodcuts.

The collection comprised the finest known examples of Plymouth and Bristol porcelain.

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They realised very high prices. A set of four figures of the Seasons fetched £610. Single tea cups brought as much as £93, etc.

EDWARDS (E. James).—Two ancient Greek vases, known as the "Capo di Monte" and "Acteon," now on view (by permission) in the British Museum. *London* (1865 ?), printed for priv. circ. for the Rev. E. J. Edwards. 4°; with 4 photos. and 1 engr. pl.

EDWARDS (J. C.).—Bricks, tiles, and terra-cotta pattern-book. J. C. E., manufacturer at Ruabon. *London*, 1884. Sm. fol., pp. 21; with 48 pls.

One of the best catalogues of architectural terra-cotta published in England.

EGGER.—Observations sur quelques fragments de poterie antique provenant d'Egypte, et qui portent des inscriptions grecques. *Paris*, 1857. 4°, pp. 32.

"Remarks upon a few fragments of antique pottery found in Egypt, bearing Greek inscriptions."

EHRHARDT (A. H.).—Anweisung zur Verfertigung und Anwendung bleifreier Glasuren für alle Arten irdener und eiserner Geschirre. *Quedlinburg*, G. Basse, 1833. 8°, pp. 32.

"Instructions for preparing and employing leadless glazes for all kinds of earthen and iron vessels."

In 1828 the King of Bavaria had offered a prize of 1,000 florins for the discovery of a leadless glaze which could be employed without danger to the health of the workmen. The potters and chemists of the time made many experiments in that direction; the result of their researches was embodied in this paper.

EILERS (G.).—Fayence Ofenfabrik der Brüderhauses in Neuwied, 1872. 8°; 70 pls.

"Pattern-book of the 'Brüderhause' earthenware stoves at Neuwied."

EISELEN (J. Ch.).—Ausführliche theoretisch-praktische Anleitung zum Ziegelbrennen mit Torf. *Berlin*, 1802. 8°.

"The complete instructions for the theory and practice of firing bricks and tiles with peat."

ELINCKHUYZE (Collection).—Catalogue of sale. *Bruxelles*, 1875. 8°, pp. 84; with 12 pls. of faïence and porcelain.

The rich collection of a Rotterdam amateur. Oriental porcelain comprised 580 Nos.; ancient stoneware, 54 Nos.; miscellaneous faïence and porcelain, 60 Nos.

ELLIOT (Ch. Wyllys).—Pottery and porcelain, from the early times down to the Philadelphia Exhibition of 1876. *New York*, Appleton, 1878. 8°, pp. 358; with num. illustrs. and marks. 12s.

Three works treating of the history of the ceramic art were issued simultaneously in New York in 1878, to satisfy the craving for knowledge, excited in America amongst intending collectors by the much admired display of pottery and porcelain at the Philadelphia Exhibition. Exceptional conditions naturally give rise to the production of special books; this was the case when a new artistic craze, transplanted from the old world, took root in the upper circles of American society. On the day when the germs of china collecting sprouted up amongst the amateurs of the United States, each of them became anxious to appear to be thoroughly conversant with a subject on which all had everything to learn. Compendiums of general information had to be got ready on the spur of the moment; several publishers, anticipating a profitable speculation, endeavoured to forestall their competitors in bringing out the much-wanted handbook. A few volumes of continental works on old pottery, scissors and paste, and a certain degree of confidence, was all that was required; and with their assistance many an improvised connoisseur was soon enabled to throw on his own shoulders a befitting author's mantle cut out of the spoils he had appropriated from the writings of some accredited historian. The outcome of such hasty compilation cannot, of course, be of much interest to anyone who can easily refer to the original sources. American handbooks of that period should not be recommended out of America, where they never enjoyed much credit on the part of the true collector. This volume does not make an exception to the rule; the woodcuts are mostly borrowed from L. Figuier's *Les merveilles de l'Industrie*, and the letterpress from other and still more familiar authorities.

EMDEN (Coll. H.).—Catalogue of sale. *Berlin*, R. Lepke, 1908. 4°, pp. 202; with 94 phototype pls. 13 m.

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The collection of a Hamburg amateur, comprising 1,058 Nos. of European pottery and porcelain; it contained many specimens of high order.

ENDT (Johann). — Beiträge zur ionischen Vasenmalerei. *Prag*, 1899. 8°, pp. 80; with 8 pls. and 44 illustrs. 4 m.

"Contribution towards the identification of Ionic vase painting."

From the paintings of the "Klazomenes Sarcophagus," and of the vases discovered at Naucratis, the author has attempted to define the characteristic style of the Ionic ceramics. There can be no doubt as to the sarcophagus being the work of a local potter, and the vases, which bear a similar ornamentation, are bound to have the same origin. Naucratis, an Ionic colony, was founded towards the end of the sixth century B.C.; the pottery made there by the settlers cannot, consequently, be anterior to that date. A list of all the known painted vases which can be classified in the same group is given by the author.

ENGELHARDT (C. A.).—J. F. Böttger, Erfinder der Sächsischen Porzellans. Biographie aus authentischen Quellen. Nach dem Tode der Verfassers vollendet und herausgegeben von Dr. August Moritz Engelhardt. Nebst einer kurzen Darstellung der Staats-Gefängnisse und merkwürdigen Staatgefängenen in Sachsen seit dem sechszehnten Jahrhundert. *Leipzig*, A. Barth, 1837. 8°, pp. 659; portrait. 6 m.

"J. F. Böttger, inventor of the porcelain of Saxony. A biography written from authentic sources. Completed and published after the death of the author by Dr. A. M. Engelhardt. With a short account of the State prisons in Saxony, and a memoir of the most notable State-prisoners since the sixteenth century."

A perusal of this standard biography of the inventor of the European hard porcelain makes us well acquainted with the character of the man and the abnormal surroundings through which he moved during his short and romantic existence. With all that concerns his labours, —or what may have been the lucky casualties, —which led to his wonderful discovery, our curiosity remains, however, only partially satisfied. A prisoner of State, closely watched in all his movements during eight years, he had been the subject of a voluminous correspondence between his warders and Augustus I., King of Poland and elector of Saxony, so great was the importance attached to the experiments he was prosecuting on the transmutation of metals. The examination of that correspondence, keenly scrutinised by Engelhardt, allows us to follow, almost from day to day, all the incidents of Böttger's life during his captivity. To our disappointment it becomes silent when the prisoner, giving up his chimerical researches on gold making, turns his marvellous abilities towards the production of a translucent porcelain, which was to be as beautiful in its substance as any of the priceless Oriental vases that his kingly master had collected, at all cost, in his Dresden palaces. For eight years Augustus had not betrayed any loss of confidence in the ultimate realisation of the wonders that his alchemist had promised to accomplish. Such an infatuation on the part of an enlightened Prince is nothing short of incredible. The times he lived in may alone account for it. The blind faith of mediæval ages in the mysterious power of supernatural agencies was still rife in the eighteenth century. Human credulity had merely shifted its grounds; religious superstition had made room for unbounded confidence in the possibilities of science. If miracles were no longer prayed for at some holy shrine, they were confidently expected from the philosopher's laboratory. Augustus was still confident that the success of Böttger's experiments would, one day, restore to prosperity the shattered finances of his kingdom. At last, some suspicion of deceit, or incapacity, on the part of his prisoner arose in his mind. He called Böttger to his presence and upbraided him violently on his repeated failures, and the heavy cost of his fruitless trials, ending the interview with these words: "Now, remember, if thou playest me false I will have thee hanged." Not long after this occurrence, we hear that a curious red porcelain was being regularly manufactured in furnaces intended for carrying out achievements of a far more scientific order, and that all was ready for the making of a white ware of translucent body. Not one word appears in the official documents to intimate that any trials had been previously prosecuted in that direction, and while the composition of white porcelain was being definitely settled, not a line was exchanged between the prison and the palace which had reference to the discovery. Different though it was from the one that was expected, the invention of porcelain saved the life of its inventor.

The biographer is at a loss to account for this gap in the chain of official records. So, for sheer lack of material evidence, he has to resort to inductions and conjectures when he endeavours to defend Böttger against the grave imputation that was cast upon him by some of his contemporaries. It had been said, at the time, and the rumour had afterwards been circulated as an established fact, that Böttger was not in reality the discoverer of the true porcelain, but that all credit for the invention was to be rendered to Tschirnhaus, his friend and companion in captivity. This latter, a scientist of great renown, had indeed once composed a kind of opaque glass which he thought could be perfected into a good imitation of real porcelain, but he had soon seen the error of his ways, and had abandoned the idea. The accusation brought against Böttger falls to the ground when we remember that the king

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always treated him as the sole inventor, gave him the management of the Meissen works, and that Tschirnhaus never complained of having been defrauded of his rights.

One may depend on the strict impartiality of the biographer, for while rendering full justice to the inventive genius and chemical knowledge of the discoverer of hard porcelain, he does not attempt to brighten the darkest sides of his private character. A less flattering portrait could scarcely have been drawn of a man who is described as a reckless spendthrift, a drunkard, a profligate, and who is even suspected to have acted as a traitor to his king and to his friends. Let us hasten to add that, in every other respect he was the best fellow in the world; so much, at least, can we gather from the picture given of him by Engelhardt.

The conditions of the manufactory under his administration are presented as having been deplorable. The directors, neglecting duty for pleasure, were often absent; no rules could be enforced, no discipline had ever been established, and the workpeople had it all their own way. Immense sums were squandered every year, and yet the men were often left many months without wages. As a consequence, desertions were frequent. Notwithstanding all the precautions taken against such eventualities, many of the best operatives managed to escape from a lenient imprisonment, and carried into other places such portion of the secrets of manufacture as they had been able to master. Strange as it may appear, the productions of the Meissen works lost nothing, under such unfavourable conditions, of their incomparable merit. Some of the earliest examples surpass, in quality and perfection of workmanship, all that was done later on under happier circumstances.

Little could be added to a biography conscientiously written by one who had acquired such a thorough knowledge of his hero and of the times he lived in, so that this will remain the standard book on the subject. We should like to see it reprinted in a form more in keeping with its value. Printing and paper are of a worthless description, and it would be desirable to have a more artistic presentment of Böttger's Olympian profile, than the poor lithographic portrait placed at the head of the volume.

ENJUBAULT (Emile).—L'art céramique et Bernard Palissy. *Moulins*, 1858. 8°, pp. 178. 5 fcs.

"Ceramic art and Bernard Palissy."

As the title implies, the book consists of two independent parts—general considerations on the ceramic art, and a biography of Bernard Palissy. In both sections, in spite of evident efforts to restrict himself to his subject, the author is constantly carried away by a flow of irrepressible eloquence far above earthen pots, their history, and their makers. He dwells, at full length, on the pottery of antique times, not because he knows much about it, but for the reason that Egypt, Greece, and Rome being the source of all classical knowledge, anything that is connected with them affords good opportunities for a display of historical and philosophical erudition. When he comes to the pottery of a more modern period, he seems in a hurry to escape from the commonplace considerations that faïence and porcelain are apt to suggest, and a few short pages are sufficient for him to dispose of the whole history. Among the names of potters that he mentions, he does not forget that of Josiah Wedgwood, whom he describes as: "a clever, indefatigable workman, to whom we owe a pyrometer."

In the part devoted to the life of Palissy, the central figure becomes obscured by the importance given to his surroundings. Actual facts and relevant remarks are scantily introduced; but each passing statement offers to the biographer an occasion for indulging in some high-flown digression. If he tells us that a portion of Palissy's work is written in the form of controversial dialogues, in which Theory and Practice have been made the interlocutors, this serves him as a pretext for dilating upon the relation that Practice should bear to Theory. In the same manner passages from the *Memoirs* are selected and quoted for the obvious purpose of allowing the annotator to bring forth his personal views upon weighty points of art, science, and philosophy. As to what regards Palissy and his genius, the matter is settled in a few sentences, in which he is said to have been the undoubted creator of the potter's art in France, and a born philosopher who succeeded in understanding many of the theretofore unread pages of the book of Nature. Due homage having been thus rendered to his merits, his name reappears but seldom in the rest of the book, being then introduced between two long-winded disquisitions upon abstract questions, with which it has little, or often nothing, to do.

ENTRECOLLES (F.-X. d').—Lettres du Père d'Entrecolles sur la fabrication de la porcelaine en Chine, 1712-1722.

"Letters from Father d'Entrecolles on the manufacture of porcelain in China."

No authority has been more often quoted in ceramic books than the French missionary on the subject of Chinese porcelain. His letters were at the time extensively circulated in MS. Extracts of them were printed in Du Halde's *Histoire de la Chine*, and in all contemporary works treating of the making of porcelain. They were not, to our knowledge, ever printed in a separate form. It was in the *Lettres edifiantes et curieuses écrites des Missions étrangères*, Paris, 1780-1783, vol. xviii.-xix., that they were given in full for the first time.

ERBSTEIN (A.).—Die Kgl. Porzellan und Gefäss Sammlung zu Dresden. *Dresden*, 1889. 12°, pp. 42.

"A guide book to the porcelain collection of Dresden."

ERCULEI (R.).—Roma. Museo artistico-industriale. IV. Esposizione, 1889. Arte ceramica e

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vetraria. Catalogo delle opere esposte, preceduto da notizie e documenti sulla ceramica italiana raccolti per cura di R. Erculei, direttore del museo. *Roma*, Civelli, 1889. 8°, pp. 340. 3 fcs.

"Rome. Museum of industrial art. Fourth exhibition. Ceramics and glass. Catalogue of the objects exhibited; with notices and original documents on Italian ceramics, published under the direction of R. Erculei, curator of the museum."

The historical notices placed at the beginning of this volume render it of paramount interest for the study of Italian ceramic art. They supply information published here for the first time, or to be found only in pamphlets difficult to obtain, together with the text of many curious documents. We append the titles of these notices:—

Funghini (V.).—Degli antichi vasi fittile aretini, pp. 3-17.

Urbani de Gheltof (M.).—Note storiche ed artistiche sulla ceramica italiana, pp. 18-162.

Anselmi (A.).—Sull'arte dei vasai in Arcevia, pp. 163-167.

Luzi (E.).—Industria ceramica in Ascoli-Piceno, pp. 168-169.

Erculei (R.).—Statuum artis vasariorum civitatis Perusii, pp. 170-211.

Raffaelli (F.).—Reminiscenze storiche sopra l'arte della ceramica nelle provincie marchegiane, pp. 212-219.

Erculei (R.).—Una fabbrica di majoliche in Ronciglione, pp. 220-222.

Parazzi (A.).—Due fabbriche di ceramica in Viadana, pp. 223-234.

—— Catalogo degli oggetti esposti.

ERRARD (Ch.). — Recueil de divers vases antiques, by Ch. E. Peintre du roi. *Paris* and *Roma*, 1680. Sm. fol.

"A collection of various antique vases."

ESPÉRANDIEU (Le Lieutenant).—Fouilles de l'église abbatiale des Chateliers. Carrelages émaillés. S.l., 1890. 8°; 29 autogr. pls. (Priv. print.)

"Excavations on the site of the ancient abbey church of Chatelliers. Glazed tiles."

—— Carreaux vernissés découverts aux Chatelliers, près de Saint Maixent (Deux-Sèvres). *Paris*, Leroux, 1892. 8°, pp. 16; with 3 col. pls. and 1 plan. 3 fcs.

"Glazed earthenware tiles discovered at Chatelliers."

The excavations, conducted by Mgr. Barbier de Montault, yielded a large quantity of paving tiles of the thirteenth and sixteenth centuries. The coloured plates which illustrate this monograph are a great improvement on the rough sketches previously published.

ESQUIÉ.—Note sur des carrelages émaillés trouvés à Toulouse. *Toulouse*, impr. Douladoux, 1879. 8°, pp. 20; and 2 pls.

"Notes upon the glazed tiles discovered at Toulouse."

We have already had occasion to remark that inlaid mediæval tiles are found in France in all provinces once occupied by the English. Whether or not they brought over from England this style of floor decoration is a question which has not yet been ventilated, although the point is one which deserves the attention of the archæologist.

ESSENWEIN (A.). — Norddeutschland Backstein-Bau im Mittelalter. *Carlsruhe*, 1855. Fol.; with 37 lith. pls. (some col.) and woodcuts in the text. 30 m.

"Brick buildings of the Middle Ages in North Germany."

—— Kunst-und-Kulturgeschichtliche Denkmale des Germanischen National Museum. Eine Sammlung von Abbildungen hervorragender Werke aus sammtlichen Gebieten der Kultur. *Leipzig*, 1877. Sm. fol., Preface, Index, and 120 pp. of woodcuts. 30 m.

"Historical monuments of art and archæology in the Germanic Museum. A collection of remarkable examples illustrating the general progress of arts and industries."

The splendid museum of national art at Nuremberg, at first a private collection, owes its rapid extension chiefly to the exertions of its first director, the architect Essenwein. As a means of increasing the financial resources of the museum, he gathered together, in one volume, all the woodcuts which had appeared in the archæologial reviews of Germany, representing the most interesting objects in the galleries. He offered it for subscription; the profits accruing from the sale to be applied to the building fund. A great variety of examples of German ceramic art are included among the reproductions of works of art of all

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kinds which illustrate a volume somewhat of the nature of a scrap-book.

ESSINGH (Collection A. Joseph).—Catalogue of sale. *Cologne*, Heberle, 1865. 8°, pp. 166; with 12 lith. pls. and woodcuts.

One of the great collections of Germany. Ancient stoneware, Nos. 1 to 117; majolica and porcelain, Nos. 118 to 251. The list of the prices realised at the sale is added to the catalogue.

ESTE.—The pipes of all peoples. (Notes on the Bragge collection.) (Reprint from the *Birmingham Daily Post*, Dec. 16th, 1870.) *Birmingham*, 1870. 4°.

ESTORFF (Carl von).—Heidnische Alterthümer der Gegend von Uelzen im ehemaligen Bardengaue. (Königreich Hannover.) *Hannover*, 1846. Obl. fol., pp. 134; with 17 engr. pls. 6 m.

"Pagan antiquities from the neighbourhood of Uelzen, in the ancient Bardengaue (Kingdom of Hanover)."

The work is merely descriptive of the finds made in the district, which lies in the vicinity of Lunebourg, all historical questions and archæological speculations having been purposely left untouched by the writer. It contains a very complete account of the various modes of sepulture adopted by the early inhabitants of Germany from the Druidic times down to the first centuries of our era. Over fifty cinerary urns are represented on the plates, unfortunately badly drawn and engraved.

EUDEL (Paul).—Le Truquage. Les contrefaçons dèvoilées. *Paris*, 1887. 12°. 6 fcs.

"Trickery, or shams and forgeries exposed."

On pages 49-58 and 165-259, the writer describes the skilful imitations and the sharp practices of certain dealers by which ceramic collectors have been imposed upon.

EVANS (A. J.).—On a late Celtic urnfield at Aylesford, Kent, etc. *London*, 1890. 4°, pp. 74; with pls. and illustrs. (in *Archæologia*).

EVANS (William).—Art and history of the potting business, compiled from the most practical sources for the especial use of working potters by their devoted friend, W. Evans. *Shelton*, printed at the *Examiner* Office, 1846. 12°, pp. 72. 10s.

Whether the practical potter who published this handbook was really actuated by the opinion he expresses in the preface that "every operative has a *right* to know the component parts of all that passes through his hands," or merely by the hope of making a profitable speculation, his expectation must, in either case, have been frustrated. The sale cannot have extended beyond an insignificant number of copies, for the book is now almost unknown in the Potteries. Such a publication must have created some excitement among the master-potters of Staffordshire, and it was, surely, denounced as a wanton breach of professional discretion. If Lakin's book of recipes had been previously printed by the manufacturer's widow, its prohibitory price had kept it out of the reach of the public; this cheap pamphlet brought the trade secrets within the means of every workman. The secrets of the trade were still considered of great value, being in the possession of a very few. Most of the master-potters had to depend, for the preparation of bodies and glazes, upon the assistance of practical managers, who kept jealously to themselves the mystery of their composition.

If we trust the statement of the compiler, MS. copies of the recipes that are printed in the Appendix, had previously been sold in the Potteries for as much as one hundred pounds each.

EVERS (Edward).—The ancient pottery of South-eastern Missouri. *Salem* (Mass.), 1880. 4°, pp. 30; with maps and 24 lith. pls., accomp. with descrip. notices. (In: *Contributions to the archæology of Missouri*, by the Archæological section of the St. Louis Academy of Science. Part I., Pottery.)

F

FABRICIUS (W. A.).—Lucernæ veterum. *Nürnberg*, 1653. 4°, pp. 18; with 8 pls.

This essay, destined to be read as an inaugural address, was published by the father of the author, J. C. Fabricius.

FABRONI (A.).—Storia degli antichi vasi fittile aretini. *Arezzo*, 1841. 8°, pp. 80; with 9 engr. pls. 8 fcs.

Arezzo has, unquestionably, been one of the great centres of manufacture of the bright red

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pottery, adorned with elaborate designs in low-reliefs, and covered with a filmy glaze, to which the name of "Samian" was most improperly applied. Fragments of it are discovered in abundance on the site of the old pot-works, or in the refuse heaps of ancient towns, but are seldom found in antique graves, associated with the mortuary vessels of other description. This is perhaps why early Italian antiquaries, who confined their researches within the limits of the Etruscan necropolis, long neglected the study of the shining red pottery. Fabroni, the curator of the Arezzo Museum, resolved to indite a historical essay on the subject. So considerable were the heaps of fragments unearthed from the very soil of the town, that the writer felt himself warranted in asserting that all examples of a similar type found in other countries, had been imported from Arezzo. His main object was to discredit for ever the "Samian" theory. To that effect he brought forth many specimens bearing inscriptions traced in Etruscan characters or names corresponding to those found on the stone monuments of ancient Etruria, documentary evidence from which a local origin could fairly be inferred. Having, subsequently, established that, according to the testimony of classical authors, the making of the red ware had persisted in the town for uncounted centuries, he came to the conclusion that the production had been sufficiently abundant to meet the demand of a colossal export trade.

Fabroni's sweeping assertion could not, however, be accepted. Too many ruins of Roman potters' kilns, where fragments and wasters plainly indicate that this particular pottery had been the staple article of manufacture, have been discovered all over Europe, to admit of a doubt that it had been actually fabricated on the spot where it was found.

FÄGER.—Rococo Malerein auf Ludwigsburger Porcellan. *Stuttgart*, 1891. 4°, of 11 col. pls. 10 m.

"Rococo paintings on the Ludwigsburg porcelain."

Several motives for the use of the porcelain painter.

FAIRBANKS (A.).—Athenian Lekythoi with outline drawings in glaze varnish on a white ground. *New York*, Macmillan Co., 1907. Imp. 8°, pp viii-371; with 15 half-tone pls. and 57 text illustrs. 16s.

A complementary volume is announced which will contain the vases of the same type, the subject of which is outlined in matt colours.

FAIRHOLT (F. W.).—Tobacco: its history and associations, etc. *London* (3rd ed.), 1876. 8°. 5s.

Chap. iv. gives illustrations of the clay pipes of all countries, with an account of their manufacture.

FAIRIE (J.).—Notes on pottery clays. The distribution, properties, uses, and analysis of ball-clays, china-clays, and china-stone. *London*, Scott and Greenwood, 1901. 8°, pp. 136. 3s. 6d.

—— Notes on lead ores, their distribution and properties. *London*, Scott and Greenwood, 1901. 8°, pp. 64. 2s. 6d.

FALBE (C. T.).—Vases antiques du Pérou. *Copenhague*, 1843. 8°, pp. 6; with 2 pls. (Reprint from the *Mémoires de la Soc. Roy. des Ant. du Nord.*)

FALCHI (T.) — Vetulonia e la sua necropoli antichissima. *Firenze*, Stab. tipografico fiorentino, 1892. 4°, pp. 323; with 19 pls. 10 fcs.

"Vetulonia and its antique necropolis."

The pottery discovered on the site of antique Vetulonia, near Grosseto, is of an archaic character; several examples of hut-urns and other Etruscan vessels of curious shapes are given on the plates.

FALCONNET (Major de P.).—Brick and tile making at Allahabad. *Roorkee*, 1874. 8°, pp. 33; with 21 col. pls.

During the years 1872-74, the military works at Allahabad carried on the manufacture of bricks and tiles for the erection of buildings in India. The processes described in this pamphlet are those followed by English manufacturers.

FALKE (Collection David).—Catalogue of sale. *London*, Christie, 1858. 8°, pp. 208; with 25 lith. pls. 5s.

The sale lasted nineteen days. Ceramic objects, many of them of high order, were included in every day's sale. D. Falke was a dealer in Bond Street.

FALKE (J. von).—Die kunstlerisch-ästhetische Seite der auf der Ausstellung vertreten Industrie-Producte. *Wien*, 1869. 8°. (In *Bericht über die Welt-Ausstellung zu Paris, 1867.*) Pp. 109-113.

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"The artistic and æsthetic aspect of the industrial products represented at the exhibition."

—— Die Kunstsammlungen Sr. Majestät des Königs Karl's XV. von Schweden und Norwegen zu Stokholm und Ulriksdal. *Wien*, 1871. 8°, pp. 254. Ceramics, pp. 1-90. 15 m.

"The art collection of H.M. Karl XV., King of Sweden and Norway, at Stockholm and Ulriksdal."

—— Die ehemalige Kaiserliche Porzellan-Fabrik in Wien. *Stuttgart*, 1875. 4°, pp. 19; with 20 illustrs. (In *Gewerbehalle*.)

"The ancient imperial manufactory of porcelain of Vienna."

—— Die K. K. Wiener Porzellanfabrik. Die Geschichte und die Sammlung ihrer Arbeiten im K. K. Oesterreich. Museum. *Wien*, Gerold's Sohn, 1887. 4°, pp. 89; with 17 phototyp. pls. (1 col.)

"The Imperial and Royal porcelain manufactory of Vienna. Its history and the description of the collection of its productions in the I. and R. Austrian Museum of Industrial Art."

This monograph of a celebrated manufactory, now extinct, repeats and completes the work mentioned higher up. It contains a catalogue *raisonné* of the specimens of Vienna porcelain, which had been selected from the stock of the Imperial manufactory at the close of that establishment, and had just been deposited in the Museum of Industrial Art. The five periods of manufacture into which J. von Falke has divided his book, are adequately represented in that collection.

It was in 1718 that a Dutchman, named Du Pasquier, attempted to establish a manufactory of hard porcelain at Vienna, with the assistance of a certain Stenzel, a workman he had enticed from Meissen, and who had succeeded in mastering a portion of the secrets of manufacture. For many years the undertaking remained in the experimental state; the capital needed for its development could not be obtained, and it dragged a precarious existence, occupying only ten hands. Limited as were the productions, they were, nevertheless, creditable enough to induce the Empress Maria Theresa to free the management from their crushing liabilities, and, placing the works under her patronage, to have them carried on as an Imperial manufactory. This occurred at the date of 1744, and from that time porcelain of a fine quality, chiefly an imitation of that produced at Dresden and Sèvres, was regularly manufactured, but without any marked success. At last, under the management of Sorgenthal (1784-1805), the Imperial factory enjoyed a period of extraordinary prosperity. Decorations in the classical style, reproductions of pictures by the old masters and the best painters of the times, and above all, an elaborate gilding, the perfection of which had never been approached before, secured for the Vienna porcelain of that period a favour that it has never lost in the eye of the connoisseur. From 1805 till 1816, at a time when the art industries had been so seriously affected all over Europe as to be almost ruined by the consequences of the Napoleonic wars, the fortunes of the Imperial factory had, by a singular dispensation, reached their highest point. Over five hundred workmen found employment at the works, and the sales and profit made in the year 1816 rose to an unprecedented figure. From that moment the business began to decline; all went gradually from bad to worse, and no efforts could stop an evil course which was to end in the definite closing of the manufactory.

This volume forms one of the handbooks of the Museum of Industrial Art. A reprint of a technical treatise on the porcelain and the porcelain clays of Austria, published by B. Scholtz in 1824, is given as a supplement.

FALKE (Otto von). — Kunstgewerbe Museum. Majolika. *Berlin*, Spemann, 1896. 8°, pp. 200; with 79 illustrs. 2s. 6d.

"Industrial Art Museum at Berlin. Handbook to the history of the majolica and faïence of all countries."

Interesting information respecting the German manufactories of stanniferous faïence.

—— Sammlung Richard Zschille. Katalog der italienischen Majoliken. *Leipzig*, Hiersemann, 1899. Sm. fol., pp. xvi-24; with 35 phototyp. pls. 45 m.

"Collection R. Zschille. Catalogue of the Italian majolica."

A remarkable collection which contained well selected representatives of all the chief styles of Italian majolica, from the beginning to the decline of the art. It comprised 229 Nos., 190 of which are represented in the plates.

The collection was sold at Christie's, London, June 1st, 1899.

—— Kölnisches Steinzeug. *Berlin*, 1899. 4°, pp. 24; with 1 phototyp. pl. and 9 text illustrs. (Reprint from the *Jahrbuch der Königl. preussischen Kunstsammlungen*, vol. xx.)

"Cologne stoneware."

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In 1889, as workmen were making some excavations at Cologne, in the Komödien Strasse, they brought to light the remains of a potter's oven the soil around which was strewn with fragments and wasters of brown stoneware. A further discovery of the huge refuse-heap of another pot-works of the same period, in which pieces and fragments were equally abundant, was made in Maximinens Strasse in 1897. In this manner the question, long left in suspense as to whether stoneware had been actually manufactured in the town, was definitely settled. We are now expected to accept, as an equally absolute fact, that the making of the brown stoneware had its cradle in Cologne, and not at Raeren, the mighty centre of production, so far credited with the invention. One could not easily realise how such a claim could be satisfactorily established by means of the two finds just mentioned. Yet, it rests on nothing else. As a matter of fact, they did not supply any dated or inscribed piece by which the existence of these factories could be connected with any authentic document. Repeated mentions of the potters and their trade are recorded in the town registers. None of them is, however, sufficiently explicit. Far from being conclusive, these concise records may be altogether misleading. They may have reference to some common terra-cotta potter, and not to a maker of artistic stoneware.

The discussion on the priority of Raeren in the production of this particular style of pottery, has been fully enlarged upon elsewhere; we do not intend to revert to it. We notice that this priority is flatly denied by Mr. Falke. Such a peremptory verdict ought, we think, to be substantiated by a better class of evidence. Against the claim put forth by the partisans of the theory that brown stoneware had originated at Cologne, one may oppose the fact that the excavations have not yielded a single trial piece or example of a very primitive character, such as Raeren has supplied in countless numbers. This seems to indicate that the industry did not originate here, but was introduced after it had reached a high degree of improvement elsewhere.

The only document in which reference is made to the potting trade in the Maximinen Strasse, is dated 1589. It gives us the name of two men, established in the street, probably as retailers of stoneware goods. Both are described as belonging to Frechen, a neighbouring village, whither we have good cause to believe the Cologne potters repaired and carried on their trade when expelled from the town by a municipal edict. To this transfer of the industry, the striking similarity that the Cologne ware bears to that of Frechen, affords a convincing testimony.

FALKE (Otto von).—Katalog der . . . Sammlung Alt-Meissner Porzellan . . . nebst einem Anhang, Porzellan anderer Manufacturen, des Herrn C. H. Fisher in Dresden. *Köln*, 1906. 4°, pp. 164; with 50 photot. pls. and numerous half-tone text illustrs. 40 m.

Collection C. H. Fisher—Cat. of sale. Old Meissen porcelain, 998 Nos., with a small addition of examples from other sources. The Catalogue is of great importance. The preface is by Dr. O. v. Falke.

FALKNER (F.) and SIDEBOTHAM (Collection).—Catalogue of a collection of English pottery figures, deposited on loan, in the Royal Museum, Peel Park. *Manchester*, 1906. 8°, pp. 41; with 13 pls.

FANELLI (P.).—Idea del perfetto pittore. Accresciato della maniera di dipingere sopra la porcellana, vitro, etc. *Torino*, 1779. 8°, pp. 118. 2 fcs.

"An idea of a perfect painter; to which is added the art of painting upon porcelain, glass, etc."

FANTI (G.).—Ricordi intorno le maioliche faentine. S.l., 1869. 8°, pp. 6.

"Some recollections about the majolica of Faenza."

FARAO (F. M.).—Sull'interpretazione di due vasi fittili pestani fatta dal Lanzi. *Napoli*, 1810.

"On the elucidation of two fictile vases found at Pestum, given by Lanzi."

FARABULINI (D.).—Sopra un monumento della scuola di Luca della Robbia aggiunto al museo sacro della Biblioteca Vaticana. *Roma*, 1886. 8°, pp. 51; 1 pl. 3 fcs.

"Notice of a majolica relief of the Della Robbia school added to the ecclesiastical museum of the Vatican library."

A work of a late period, hardly to be classed among the productions of the Della Robbia school.

FAREY (P. de).—La céramique dans le Calvados. Atélier du Molay. *Tours*, 1883. 8°, pp. 20; illustrs. 3 fcs.

"Ceramic art in Calvados. Manufactory of Molay."

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Notes upon the pottery manufacture of a district not mentioned by previous writers. The illustrations reproduce some tumular effigies made of earthenware tiles incised with figures in the style of the memorial brass plates and carved flagstones of the same period.

FARGUES (J.).—On the manufacture of modern Kashi earthenware tiles and vases in imitation of the ancient. Written at the request of Sir R. Murdoch Smith, K.C.M.G., by the inventor, Ustad Ali Mohamed of Teheran, and translated from the Persian MS. by J. Fargues. *Edinburgh*, Museum of Science and Art, 1888. 8°, pp. 11.

An European potter could make no use of these obscurely worded recipes. It is clear, however, that they could not be applied to the manufacture of ancient Persian ware. The preparation of the precipitate of gold and of the yellow obtained from iron is repeated three times. Neither of these colours appears on the old ware of Persia; but they are employed by the modern potter for the decoration of a common faïence crudely painted, and fired at a very low temperature.

FARKASHAZI-FISCHER.—Palissy Elete és müvei. *Budapest*, Pallas, 1887. 8°, pp. 127; with illustrs. 5s.

A life of Palissy in Hungarian. The woodcuts are borrowed from the *Gazette des Beaux Arts*.

—— Une manufacture nationale. *Budapest*, 1887. 8°, pp. 12.

"A plea in favour of the establishment of a state-supported porcelain manufactory in Hungary."

FAUCONNIER.—Mémoire et consultation pour les directeurs de la manufacture de porcelaine de France à Sèvres, exploitée au compte du Roy; contre les syndics de la communauté des officiers-jurés mouleurs de bois, demandeurs. *Paris*, Imprimerie Chardon, 1769. Sm. 4°, pp. 54.

"Memoir and legal opinion for the directors of the manufactory of porcelain of France, carried on on behalf of the king, defendants; against the wardens of the corporation of wood-measurers, plaintiffs"

FAUJAS DE SAINT-FOND.—See Palissy.

FAUSSETT (Bryan).—Inventorium sepulchrale: an account of some antiquities dug up at Gilton, Kingston, etc., in the County of Kent, from A.D. 1757 to A.D. 1773. Edited from the original manuscript in the possession of Joseph Mayer, Esq., with Notes and Introduction by Ch. Roach Smith. Printed for subscribers. *London*, 1854. 4°, pp. 230; with 20 engr. pls., some in colour (1 pl. pottery), and illustrs. in text. £1, 1s.

FEA (Carlo).—Storia dei vasi fittili dipinti che da quattro anni si trovano nello Stato ecclesiastico, etc. *Roma*, 1832. 8°, pp. 65.

"History of the painted vases discovered during the last four years in the Papal States; showing that antique Etruria kept a regular commercial intercourse with the Lydian colony, established in the country several centuries before the Roman domination.

In adopting the theory expounded by Lucien Bonaparte in the catalogue of his collection, C. Fea believed that all the painted vases had been manufactured in Etruria, and accordingly he built up a fantastic tale of their wholesale importation into Greece and other countries through the intermedium of the Lydian merchants.

FELDEGG (F. von). — Grundriss der Kunstgewerblichen Formenlehre. *Wien*, 1887. 8°; with 122 illustrs. 3 m.

"Elementary rules for the designing of shapes in industrial art."

Published under the patronage of the K.K. ministry of public instruction. About one half of the work is devoted to the drawing of ceramic shapes.

FELDSCHAREK (R.).—Umrisse Antiker Thongefässe, etc. *Wien*, 1876. Fol.; 15 pls. 10s.

"Outlines of antique vases."

—— Ornamente Antiker Thongefässe; zum Studium und zur Nachbildung für die Kunstin-

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dustrie sowie für Schulen. *Wien*, 1878. Fol.; 15 pls. in col. 10s.

"Ornaments of antique vases; models for industrial arts and for the schools of design."

The first two parts of an educational work published by the Royal Museum of Art and industry of Austria.

FELIX (E.). — Die Kunstsammlung von Eugen Felix in Leipzig. Katalog verfast von Dr. A. von Eye und P. E. Börner. *Leipzig*, Weigel, 1880. 8°, pp. 174; with atlas fol. of 36 phototyp. pls. 30 m.

"The collection of works of art in the possession of S. F. of Leipzig. Catalogue prepared by Dr. A. von Eye and P. E. Börner."

Ceramics—pls. 26-30.

—— Catalogue of sale. *Cologne*, Heberle, 1886. 4°, pp. 228; with numerous illustrs. in the text. 10 m.

This catalogue contains 135 Nos. of pottery of various origin. Old German stoneware was particularly well represented. A large Siegburg bottle fetched £800.

FERRAND (J. P.).—L'art du feu ou de peindre en émail, dans lequel on découvre les plus beaux secrèts de cette science. Avec des instructions pour peindre et appreter les couleurs de migniature dans la perfection. *Paris*, 1721. 12°, pp. 220. 10 fcs.

"The art of fire and of enamel painting, being a disclosure of the most valuable secrets of that science, together with instructions for painting and preparing miniature colours to perfection."

Ferrand, a pupil of Petitot, the famous enamel painter, was a member of the Royal Academy of Fine Arts. His knowledge of practical chemistry seems to have been limited to empirical and extravagant recipes of enamel colours, gathered from equivocal sources, and which he transcribes, probably without having himself ever tested their true worth. Being doubtful as to what would be the result of following his prescriptions, he concludes his work with the candid confession that colours had better be bought ready-made from the druggist or the faïence manufacturer.

FESQUET (F. A. A.).—Lessons in painting on China. *London*, 1880. 8°, pp. 63.

FÉTIS (Collection Frédéric).—Catalogue des faïences anciennes des diverses fabriques, etc. *Paris*, impr. de l'Art, 1887. 8°, pp. 75; with pen and ink sketches in the text. 5 fcs.

Catalogue of Sale of a collection formed with great discrimination by a distinguished amateur of Brussels. Mr. Gustave Gouellain has prefaced the catalogue with an interesting notice. Some historical notes on the faïences of Brussels, Tervueren, and the porcelain of Tournay have been reprinted, at the head of the respective sections, from articles written by F. Fétis. The catalogue is composed as follows:—Faïences of various origins, Nos. 1 to 345; Tournay porcelain, Nos. 346 to 380; soft porcelain and English earthenware, Nos. 381 to 405; terra-cotta medallions by Nini, Nos. 406 to 423.

FEUILLET DE CONCHES.—Les peintres Européens en Chine et les peintres Chinois. *Paris*, impr. Dubuisson, 1856. 8°, pp. 47. (Reprinted from the *Revue contemporaine.*)

"European painters in China and Chinese painters."

Treats of the style of Chinese paintings and of the methods employed by native artists for painting on porcelain, as well as in water and body colours, on paper and other materials.

FEUVRIER (J.). — Une industrie de l'époque Gallo-romaine au village de Pointre (Jura). *Dole*, 1898. 8°, pp. 9; 1 pl.

"An industry of the Gallo-Roman period in the village of Pointre."

FIALA (Franz). — Die prähistorische Ansiedelung auf dem Debelo Brdo bei Sarajevo. *Wien*, 1896. 8°, pp. 36; with 255 illustrs. in the text. (Publ. in the *Wissenschaftliche Mittheilungen aus Bosnien und der Hercegovina*, vol. iv.)

"The prehistoric settlements on the Debelo Brdo, near Sarajevo."

Pottery, pp. 1-16, with 106 illustrs. The other publications of the Scientific Society of Bosnia and Herzegovina contain occasional references to the ancient pottery of these provinces.

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FIÉFFÉ (C. P.).—Les faïences patronymiques. Caractéristiques des Saints dans la céramique nivernaise. *Clamecy*, Desvignes, 1901. 8°, pp. 153; with 52 phototyp. pls. giving 78 subjects. 20 fcs.

"Patronymic faïences. The characteristics of Saints represented upon Nivernian ceramic."

To group by order of subjects the old popular faïence of Nevers has been the constant care of Mr. Fiéffé, curator of the Clamecy Museum. As a sequence to the patriotic faïences, he has published the series of those painted with the effigy and the name of a saint. Of these he has counted over one hundred different examples. They are at a future date to be supplemented by a selection of pieces bearing representations of workmen at their trades, and amorous and bacchanalian subjects.

Differing in this from the pieces with patriotic devices of the revolutionary period, the meaning of which appealed to the feelings of the nation at large, the specimens painted with the figure of a saint always had a personal destination. They were usually inscribed with names and dates. No decoration was considered more appropriate to give actuality to a present than the figuration of the patron saint of the party for whom it was intended; hence the large number of those patronymic faïences. In describing the characteristics of each of the holy personages depicted upon the Nevers faïence, the author indulges, occasionally, in jocular commentaries upon the curious legends accredited in the locality. He has, in that way, managed to enliven descriptions which might otherwise have proved rather monotonous, without lapsing into an irreligious tone.

FIERLI (G.).—Sulla nuova fabbrica di majoliche cortonese appartenente al marchesi Venuti. *Firenze*, 1805. 8°.

Notice of the new factory of majolica of Cortona, belonging to the Marquis Venuti."

FIGG (William).—Sussex tiles. *London*, 1850. 8°; 12 illustrs. (Extr. from *Sussex Archæological Collection*, vol. iii.)

FIGUIER (L.). — Les merveilles de l'industrie. *Paris*, 1876. 3 vols. 8°.

"The marvels of industry."

Vol. I.—Industrie des poteries, des faïences, et des porcelaines, pp. 159-398; with 172 illustrations. The account is borrowed from Marryat and Demmin for the historical part, and from Brongniart for what refers to manufacture. A chapter on the manufactory of Sèvres contains a description of the processes in use at the time, illustrated with views of the workshops.

FIL (E.).—Catalogue raisonné des objets d'art et de céramique du Musée de Narbonne. *Narbonne*, Caillard, 1877. 8°, pp. xxvi-265.

"Descriptive catalogue of the works of art and ceramic objects in the Narbonne Museum."

Pottery and porcelain—pp. 137-265. With historical notices.

FILLON (Benjamin).—Lettres écrites de la Vendée à Mr. A. de Montaiglon. *Paris*, Tross, 1861. 8°, pp. 128. 10 fcs.

"Letters written from Vendée to Mr. A. de Montaiglon."

Contains interesting information on the early French pottery. Letter III.—Bernard Palissy and the Parthenay-l'Archevêque. Letter IV.—A manufactory of fine earthenware established at Fontenay under the patronage of B. Palissy. Letter X.—Lewel's opinion of the study of earthen vases.

—— Les faïences d'Oiron. Lettre à Mr. Riocreux, conservateur du Musée de Sèvres. *Fontenay*, 1862. 8°, pp. 8.

"The Oiron faïence. A letter to Mr. Riocreux, curator of the Sèvres Museum."

The bedarkened tracks of ceramic history are sometimes haunted by frisky "Will-o'-the Wisps," who rejoice in leading away an eager explorer. While engaged in a journey of discovery through the untrodden fields of early French pottery, Mr. B. Fillon, a most conscientious historian, became the victim of one of those treacherous fiends. Scarcely had he started on his expedition, than a trumpery light disclosed to his bewildered gaze a succession of alluring phantasms. He soon lost his bearings in the pursuit of the illusory images, confident that he was following the high road to success. In this way he gathered a sufficient amount of apparently reliable evidence for building up an entirely new theory of the origin of the so-called Henri II. faïence. For long it was thought that the sagacity displayed by B. Fillon in settling this moot point could never be adequately extolled. Connoisseurs were unanimous in endorsing the now exploded arguments he had embodied into a letter to his friend, the curator of the Sèvres museum.

—— L'art de terre chez les Poitevins; suivi d'une étude sur l'ancienneté de la fabrication du

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verre en Poitou. *Niort*, L. Clouzot, 1864. 4°, pp. xiii-216; with 6 etched pls. 30 fcs.

"The art of clay in Poitou, with an essay on the antiquity of glass-making in the province."

To the publication of ceramic books of general interest, had succeeded that of the detached histories of the chief centres of manufacture. As a consequence of the temporary ferment which urged many a learned collector to put into print the result of a long experience before his intention had been forestalled by a dreaded rival, several monographs,—the instructive value of which has, perhaps, not been equalled by the sum of all that has since been written on the same subjects,—were given to the public within the lapse of very few years. Many a contemporaneous work still remains an unshaken authority on the matter it had treated for the first time. Fillon's notable volume belongs to this prolific period of the ceramic literature. "The art of clay in Poitou" would have deserved a high place among the standard ceramic books, but for the unfortunate error the author had fallen into with regard to the origin of the Henri II. faïence.

While acknowledging that the preliminary and concluding chapters have been written with uncommon care and sound judgment, one has to deplore that such a large share of the author's attention should have been bestowed on that part of the work in which he has so ingeniously woven the threads of the Oiron theory. Granting that the conclusions he had arrived at can no longer be maintained, there is, nevertheless, much for us to learn from the authentic documents Fillon has supplied to the controversy. For if we apply the interesting particulars contained in this voluminous batch of documentary evidence to the making of a majolica pavement in the Italian style, executed by order of Helen of Hangest, by her potter Charpentier,—and not to an inlaid Henri II. vessel, a ware of a very different character—all becomes right and worthy of a deep interest. The wonder is that, having had to comment upon a letter addressed to the Countess by Chévreau, her steward and man of business, in which it is said—"Charpentier a besogné a vos ordres dedans la chapelle de senestre. . . ." Fillon was not at all enlightened as to the exact kind of ware that was made in the castle. No doubt he had seen the speaking remains of the majolica pavement. Unwilling to be undeceived by such unimpeachable testimony, he persisted in heaping argument upon argument in support of his fascinating romance. A few words referring to "la faïence de Saint-Porchaire," discovered in an old inventory, sufficed to bring to the ground the fabric so laboriously erected.

FILLON (Benjamin).—Coup d'œil sur l'ensemble des produits de la céramique poitevine, suivi de recherches sur les verriers et faïenciers italiens établis en France du xvi. au xviii. siècle. *Fontenay-le-Comte*, 1865. 4°, pp. 36.

"A general glance at the ceramic productions of Poitou, with notes upon the Italian glass and faïence-makers established in France from the sixteenth to the eighteenth century."

An abridgment of the *Art of Clay*, published, with the same vignettes and plates, in *Poitou et Vendée*.

FILLON (Collection B.).—Catalogue of sale. *Paris*, 1882. 8°, pp. 200; with text illustrs. 5 fcs.

Fillon was an eclectic antiquary. No branch of archæological knowledge had been neglected by him. His collection was, consequently, of a miscellaneous character. Very rich in numismatics and ancient works of art, it contained few specimens of the old French pottery of which he had been the consummate historian.

FILLON (B.).—Œuvres de Bernard Palissy. (See **Audiat.**)

FINKS.—Förmen und Stempel römischer Thonlampen. *München*, 1901. 8°, pp. 28; with 6 pls.

FIOLET (L.).—Fabrique de pipes de Saint Omer. S.l., n.d. Imp. 8°, pp. 2; and 70 pls.

"Manufactory of clay tobacco pipes at St. Omer."

Pattern book, for the use of the trade, containing all the models made at the factory since 1830. The illustrations form a grotesque gallery of past glories; the heroes of the hour, the engrossing topics of the day, have all been caricatured or symbolised in clay, as time went on, by the pipe modeller. The lovers of emblematic pottery might, not unbecomingly, call it a series of "patriotic pipes."

FIORELLI (Giuseppe).—Notizia dei vasi dipinti rinvenuti a Cuma nel MDCCCLVI., posseduti da S.A.R., il conte di Siracuza. *Napoli*, 1856. Fol., pp. xxix.; with 18 chromolith. pls. £1, 10s.

"Notice of the painted vases discovered at Cuma in 1856, in the possession of H.R.H. Count de Siracuza."

The vases made at Cuma were celebrated in ancient times. Yet, those which were found on the site of the old city are varied enough in their style to warrant the opinion that they are of different origin. The earliest types, bearing subjects of black figures, greatly predomi-

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nate in the collection. Some of the specimens are of great beauty and their archaic style of drawing is accurately rendered on the lithographic plates designed by A. Rufso. G. Fiorelli, director of the Naples Museum, has given a description of the subjects, bristling with quotations from ancient writers, but wanting in all the additional information which might help the modern science of Greek vases.

FIORILLO (R.). — Dissertatio de inscriptione Græca vasculi picti ex Museo Equitis de Hamilton. *Gottingæ*, 1804. 4°.

"Dissertation on the inscriptions of the Greek vases in the collection of Sir W. Hamilton."

FISCHBACH (O.).—Römische Lampen aus Poetovio im Besitze des Steiermärk. Landesmuseum "Johanneum." *Gratz*, 1896. 8°, pp. 64; with 7 pls.

"The Roman lamps found at Poetovio preserved in the Steier regional Museum."

FISCHER (Hermann).—Die Bearbeitung der Steine, Glas- und Thonwaren. *Leipzig*, 1891. 8°. (In *Handbuch der mechanischen Technologie von K. Karmarsh*, vol. ii., part iii., pp. 791-932; with 81 illustrs.)

"The treatment of stone, glass, and earthenware."

FITZHENRY (J. H.).—A series of twelve delft plates illustrating the tobacco industry, presented by J. H. F. to the Victoria and Albert Museum. *London*, Board of Education, S.K., 1907. 4°, pp. 4; with 2 views and 12 pls. (1 col.). 5s.

FLACHAT (Stephane).—L'Industrie, Exposition de 1834. *Paris*, Tenré, 1834. 8°, pp. 160; with 46 pls. 20 fcs.

"Industry. The exhibition of 1834."

The most important pottery manufactories of France were represented in the Paris Exhibition of 1834. Their actual situation, the tariff of their production, are set down in this report. The deplorable taste of the period is exemplified in the reproductions of the stiff and unhandy Greek shapes then made at Sarreguemines, and of the extravagant and ponderous models of Jacob Petit, of Fontainebleau.

FLASH (A.).—Die Polychromie der griechischen Vasenbilder. *Wurzburg*, 1875. 8°, pp. 65. 3 m.

"The polychromy of the Greek vase paintings."

We have often seen that a fundamental principle having been duly set down, the most unexpected deductions may be derived from it by an impulsive expounder; but we do not think that, in the whole range of disquisitions upon the Greek vase painting, could be found a more startling theory than the one developed by the writer of this essay. The principle upon which rests the argumentation is that the earliest productions of an art at its dawn are bound to be monochromic. Man tries to represent with mere lines the form of an object, long before he possesses the means of reproducing also its colour. As the art advances, the technics improve conjointly; man discovers, at first, one pigment, then two, three, and so forth, until at last he obtains a sufficient scale of colours to endow his work with an exact likeness to nature. The adoption of polychromy coincides, therefore, with the moment at which the art reaches its highest point of perfection. This is, at least, the author's assumption, and he applies this rule to the development of Greek vase paintings.

He finds that the vases of the most archaic style are those with red figures, on which the subjects are left of the natural colour of the clay, the painter having at the time no other accessory medium at his disposal but the black varnish which he uses as a background to set off his roughly delineated figures. Next to those, in point of antiquity, he places the vases painted with black figures on red ground; on these latter technical improvements are clearly evinced, in his own opinion, by the introduction of partial touches of white, purple, or yellow pastes. The third and last group in his consideration, comprises another series of vases, decorated with red figures on black ground, belonging to a later epoch, and acknowledged by all to represent the finest period of the art. This return of the accomplished artists to the primitive method employed by their unskilled predecessors, would not be easily accounted for in its relation to the fundamental principle of the march of polychromy, were it not that the author has found a ready solution to this apparent difficulty. After mature consideration and a close study of the best examples of this class, he has come to the conclusion that what we see now on the vases with red figures could only have been a preparatory work, destined to be completed with a surface painting executed with a great variety of colours. They were, unfortunately, distemper colours of an evanescent nature; age, damp, and other destructive elements have obliterated them centuries ago. This is why no actual traces of such colours can now be seen upon the vases; but the place they occupied on the paintings can clearly be discerned, we are told, by a keen observer.

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In this way, the theory of progressive polychromy is brought out triumphant; the fact is no longer questioned that the Greeks painted their monuments, their statues, and their terracottas with bright colours; henceforth, it will also be accepted that the painted vases did not make an exception to the general progress of Greek art, which had marched towards polychromy as the final degree of absolute perfection.

FLEISCHIN. — L'Architecture en briques. *Paris*, 1871. Album 4° of 44 pls.

"The brick architecture."

FLEISCHMANN (A.).—Gotthelf Greiner. Historisches Volkstück in 5 Akten. *Saalfeld*, 1887. 12°, pp. 147. 2 m.

"G. Greiner. Historical drama in five acts."

Scenes of the establishment of the porcelain manufacture in Thuringia.

FLEISCHMANN (C. W.).—Pattern book of an art furniture manufacturer of Nuremberg, containing principally models of earthenware stoves. The album has no title, and the copies, made up of odd engravings, differ in the number of plates. Our own copy contains 60 plates, but it is not a complete one; illustrations have continually been added to the original pattern book issued about 1850.

Fifty years ago the romantic craze was at its highest in Germany. Sham mediæval castles were built by those who were not fortunate enough to possess antique towers, the ruins of which could be turned into a highly picturesque, if not quite comfortable, habitation. These pseudo-gothic homesteads would not have been complete without appropriate furniture and appointments; Fleischmann, of Nuremberg, undertook to supply them with antiquities made to order. The ancient styles of German pottery were successfully revived by him. His reproductions of the remarkable earthenware stoves still extant in Nuremberg were excellent. He did not forget to produce many quaint vessels, curiously embossed and richly toned with coloured glazes, for the adornment of the old dressers. Were it not that they were generally inscribed with dates too early not to awaken suspicion, they were well calculated to deceive the collector of rare and unique specimens. The last consignment of Fleischmann's spurious productions was imported into England a few years ago, and many a confident purchaser has now to regret having yielded too easily to the temptation of acquiring a mediæval-looking earthenware dish or drinking pot, seemingly far surpassing in importance, antiquity, and state of preservation, all specimens of the same order preserved in the museums.

FLENTJEN (Marie).—Vorlagen für Porzellanmalerie nach alten Mustern. Zusammengestellt und entworfen von M. Flentjen. *Leipzig*, C. Garte, s.d. (1885?) 8°; 18 col. pls. 10s.

"Patterns for porcelain painting, collected and sketched from ancient models."

FLETCHER (Samuel).—A treatise on the art of enamel painting on porcelains, metals, glass, and potter's ware; describing the materials, process, and qualities of the several kinds of porcelain and pottery; together with the exterior marks of distinction and value of each. Also a plan suggested for the improvement and extension of ceramic painting, founded on original discoveries, practical experiments, and critical observation. *London*, Spragg, 1813. 8°, pp. iv-47. A first edition had appeared in 1803.

After having informed us that he has discovered a more complete series of finer enamels than any of those used in his time, the author concludes his preliminary remarks by saying —"Important as these discoveries are to the arts and manufactures of this country, I resolved to relinquish them for other pursuits." Then he launches into visionary disquisitions concerning an ideal process which will revolutionise the art of painting, "a process better calculated to show the elegance and correctness of outline, just and animated expression, greater beauty and chastity of colour than any other method of painting can possibly display." The only part of his invention he condescends to impart to us is that he has seen his way to obtaining this result by employing "some fossil material" as ground work for the enamelling. Unfortunately, through want of encouragement for the further prosecution of his research, he is compelled to leave to someone else the glory of bringing to actual completion a practical scheme of which he can only, for the present, supply the rough basis.

FLEURY (Edouard).—Etude sur le pavage émaillé dans le departement

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de l'Aisne. *Paris*, Didron, 1855. 8°, pp. 103; with 200 illustrations, drawn by Ed. Fleury and engr. on wood by Mme. Ed. Fleury. 15 fcs.

"Essay on the ancient pavements of glazed tiles in the Aisne Department."

An author has, indeed, good grounds to feel proud of his work when, the book being completed, he may say, like Ed. Fleury has said in the present case:—"All the materials and documents I have made use of have been gathered by myself from original sources; my wife and I are responsible for the artistic illustrations; and, moreover, instead of being entrusted to mercenary hands, the printing of the volume comes out of my own presses." What a host of interesting monographs, dealing with still imperfectly known ceramic centres, should we not possess at present, if many more provincial archæologists had had at their command the same facility of bringing into light the fruit of their life-long researches. Refraining from extending the scope of his essay beyond the radius of his personal experience, the writer has limited himself to the study of the examples belonging to one particular region, one of the richest, it is true, in the artistic productions of the ancient French tile-maker. Although the black and white illustrations are given on a very reduced scale, they convey, nevertheless, a very accurate idea of the originals.

In its modest proportions this essay cannot claim to be anything more than a single stone contributed towards the completion of an important monument. But the general history of tile-making will become a strong and lasting structure if it is built up with such reliable materials only.

Ed. Fleury was brother to Champfleury, author of the *Faïences patriotiques*.

—— Trompettes Jongleurs et singes de Chauny. *Saint Quentin*, 1874. 8°, pp. 40; with a lith. pl. 3 fcs.

"Juggling trumpeters and Chauny's Monkeys."

A curious plaque in faïence of Sinceny, inscribed "Armes de Chauny," illustrates the traditional quips directed in Picardy against the inhabitants of that small town. On it two monkeys, with human faces, are seen holding a gigantic cat stretched upon a table. A third monkey, in the robes of a doctor, threatens the patient with the application of a certain medical instrument, the obliged paraphernalia of Moliere's dancing Matassini. Societies of Musicians and Archers, having a green monkey painted on their banner, had existed at Chauny since mediæval times; hence the facetious name of monkeys having been applied to the men of Chauny.

—— Antiquités et monuments du Département de l'Aisne. *Paris*, 1877-78. 4°; with 400 illustrs. 60 fcs.

"Antiquities and monuments of the Aisne Department."

The work comprises the following sections:—Antiquities of the Stone and Bronze Ages; the Gallic, Gallo-Roman, Franco-Merovingian, Carolingian, and Romanesque periods.

FLURL (Mathias).—Beschreibung der Gebirge von Baïern und der oberen Pfalz. *München*, J. Lentner, 1792. 8°, pp. 642; with 5 pls. 8 m.

"Description of the mountains of Bavaria and the Higher Palatinate."

The last chapter,—pp. 593-624,—contains the history of the Nymphenburg Porcelain Manufactory, with a complete list of the articles manufactured, accompanied with a plan of the ovens. The first attempts at making hard porcelain were made at Munich, by order of the Prince Elector Maximillian III. in 1747, by a certain Niedermaier, who did not succeed in manufacturing anything but white faïence. Transported to Nymphenburg, the works were placed under the direction of Ringler, who produced a fine porcelain. But the enterprise was conducted under such difficulties that in 1772 the number of persons attached to the factory had been reduced to about thirty, and the production was quite insignificant.

FÖHR (Julius V.).—Hügelgräber auf der Schwabischen Alb. *Stuttgart*, 1892. 4°, pp. 56; with 5 pls. and illustrs. 5 m.

"Grave mounds in the hills of Swabia."

The excavations were carried on, under the direction of the writer, during the years 1883-84. The graves which were examined contained, with very few exceptions, many urns and dishes of well-made pottery. An immense quantity of fragments was, besides, found on the same spot, but as no complete vessel could be reconstituted out of these fragments, notwithstanding the extreme care which had been taken to recover them all, the explorer is of the opinion that loads of broken pots had been thrown upon the ground to help in increasing the size of the mound which was being raised over the grave. This assumption is substantiated by the fact that among these fragments some are found which, evidently, made part of colossal jars of which no complete example is known ever to have turned up. The specimens, admirably reproduced on the plates, give us the idea of a pottery of very refined manufacture. They are elaborately incised with lines forming geometrical divisions, and neatly impressed with minute circles and triangles by means of a sharp iron tool. Finally, they are partly painted with red and white slip, and partly covered with green glaze. No object denoting the influence of the Roman figulus having been found in the

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tombs, and incineration having been practised in all cases, it is assumed that the funereal pottery discovered in the locality must be considered as anterior in date to the Roman epoch, and that it belongs to the prehistoric ages. One cannot attach much importance to an argument which would apply equally well to many ancient burying places of other German provinces, where it is known for certain that the custom of cremating the dead had prevailed long after the Romans had left the country. Moreover, such a superior style and workmanship does not leave room for a doubt that the remarkable urns and dishes of the Swabian mountains have been made at a period when civilisation and handicrafts had reached a very advanced state.

FÖHRING (H.).—Die keramische Abtheilung des Hamburgischen Museum für Kunst und Gewerbe. *Hamburg*, Hoffmann, 1878. 18°, pp. 24. 6d.

"The section of Ceramics in the Industrial Art Museum of Hamburg."

This handbook, issued by the Museum, is peculiar in that it contains no reference to the specimens exhibited in the galleries. It is a short summary of ceramic history based chiefly upon the works of A. Demmin.

FÖLZER (Elvira).—Die Hydria. Ein Beitrag zur Griechischen Vasenkunde. *Leipzig*, 1906. 8°, pp. vi-12; with 10 pls. 4 m.

"The Hydria. A contribution to the knowledge of Greek vases."

FÖRSTER (R.).—Analekten zu der Darstellungen des Raubes und Rückkehr der Persephone. *Gottingen*, 1884. 8°; with 2 pls.

"Analysis of the representations of the Rape and Return of Persephone."

FÖRTSCH (Dr.). — Thongefässe der Broncezeit aus der Provinz Sachsen. *Leipzig*, 1896. 8°, pp. 3; with 1 pl. (Reprint from *Zeitschrift für Naturwissenschaften.*)

"Clay vessels of the Bronze-Age, from Saxony."

FOL (W.).—Catalogue du musée Fol. *Genève*, H. Georg, 1874-79. 4 vols. 8°; with 36 chromolith. pls. and text illustrs. 25 fcs.

The first volume,—Ceramic and plastic,—contains the antique terra-cotta and painted vases of Greek and Roman origin. The section of majolica, faïence, and porcelain (78 Nos.), forms part of the third volume. The collection is now the property of the town of Geneva.

—— Etudes d'art et d'archéologie sur l'antiquité et la renaissance. *Genève*, H. Georg, 1874-78. 4 vols. 4°. 40 fcs.

Vol. I.—Choix de terres cuites antiques, pp. 87, with 32 pls. and 24 text illustrs. Reproduced from specimens exhibited in the Museum.

FONTENAY (H. de).—Inscriptions céramiques gallo-romaines trouvées à Autun. *Autun*, 1874. 8°, pp. 121; with 48 pls. of marks. (Reprint from *Mémoires de la Société Eduenne.*)

"Inscriptions of the Gallo-Roman pottery found at Autun."

With a short bibliography of the subject.

FONT-Y-GUMA (J.).—Rajolas Valencianas y Catalanas. *Barcelona*, Vilanova, 1905. 4°, pp. 350; to which is appended a French translation of the text. Illustrated with 443 pen and ink sketches mostly printed in blue. 40 fcs.

"Tiles from Valencia and Catalonia."

Entirely composed of specimens in the possession of the author, this profuse selection of ancient Spanish tiles, includes a large variety of the types produced in the two provinces, during the period which extends between the thirteenth and the sixteenth centuries; so far, at least, as these types are represented in the collection. Scanty is the budget of information that can be obtained on the history of these tiles and their makers. The volume contains a list and description of the architectural monuments in Spain, the chief feature of which is the surface decoration formed of richly-coloured tiles. Also, a transcript of sundry original documents relating to the Hispano-Moresque potters. These will prove of great assistance to the labour of further investigators. One cannot praise the meagre and spiritless treatment of the pen and ink sketches; which can give no idea of the freedom and boldness of the originals.

FORBES-ROBERTSON (J.).— The new English art-pottery. Doulton ware and Lambeth faïence, described by John Forbes-Robertson; with an introduction by

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John Sparkes. *London*, Chatto & Windus, 1876. 8°, pp. 22; woodcuts.

Published on the occasion of the Philadelphia Exhibition.

FORESI (Docteur Alexandre).—Tour de Babel, ou objets d'art faux pris pour vrais et vice-versâ. *Paris*, P. Lauriel, 1868. 8°, pp. 119. 4 fcs.

"The tower of Babel; spurious works of art mistaken for genuine ones, and *vice-versâ*."

Dr. Foresi was a private collector in Florence, who was always ready to part with the most valued treasures in his possession in favour of some friend in exchange for an adequate consideration. Now, if the sincerity of a regular dealer in curiosities may, sometimes, be open to suspicion, it should never be so, it appears, when a private collector pledges his word as to the truthfulness of his statement. Still smarting under the feeling of indignation he had experienced at seeing the genuineness of many costly specimens contested by the distrustful connoisseurs to whom they had been offered for sale, he indited these pages, in which he vindicates the high value and the authenticity of the masterpieces of his collection, disclosing at the same time the villanies of the tricksters of the trade, to whom the blind and unwary purchasers have fallen a prey. The ignorance of the French amateurs who are taunted with the mistake they have made in accepting, as a genuine work of the Renaissance period, a terra-cotta bust modelled by a still living sculptor in the employment of an Italian antiquary, is the mainstay of a very witty, if not quite disinterested, controversy. See **Charvet**, *L'ane qui prend la peau du lion*, and **Foresi**, *Sulle porcellane Medicee*.

—— Sulle porcellane Medicee, lettera al Baronè di Monville, e poche parole riguardanti gli sculptori, conte di Nieuwerkerke e Giovanni Bastianini. *Firenze*, 1869. 8°, pp. 30; with vigns. and marks. 3 fcs.

"Upon the Medicean porcelain. A letter to Baron de Monville, with a few words concerning the two sculptors, Count de Nieuwerkerke and G. Bastianini."

The first portion of this pamphlet had already been printed at Florence in 1859. In that letter addressed to a French curio-expert, Foresi stated that he had had the good fortune to discover, and the merit of naming the first examples of Medicean porcelain ever known to collectors. It was from his hands that they passed into the possession of French and English amateurs. His name not having been mentioned in the articles which described for the first time these rare and most interesting specimens, he established in that letter the right he had to claim for himself the credit of the discovery. He made his case quite clear, and the point cannot be contested. It is quite different with the statements he presented in the second letter, and we cannot in any way endorse his opinion. The drift of an argumentation, supported by a superabundance of evidence of a somewhat unsatisfactory character, is that the terra-cotta bust of Benivieni, bought by Count Nieuwerkerke for the Louvre Museum, was a forgery executed by an obscure sculptor named Bastianini for a Florentine dealer in antiquities. After the death of Bastianini a party of friends took up, in great earnestness, the duty of vindicating the right he had to be recognised as the maker of the bust. They went so far as to gather and exhibit in the San Marco Museum at Florence all the proofs that could be adduced in support of their assertion. Among them was the portrait of an old workman of the tobacco manufactory, said to have been modelled by Bastianini as a study for the spurious bust, this being supplemented by several works by the same artist.

After the conscientious examination we made of the whole collection, we could not come to any other conclusion but that the portrait sketch, as well as the other works, denoted only the practical skill of one of those sculptors, numerous enough in the Italian trade; as to comparing their commonplace execution with the noble style and spirited touch of the Benivieni, in the Louvre, which equals in beauty the finest Italian terra-cottas of the fifteenth and sixteenth centuries, the idea is too preposterous to be entertained for one moment. This having been settled to our own satisfaction, and we think to that of all artists who have gone into the question, no production of documentary evidence could alter our final decision.

FORESTIÉ (E.).—Une faïencerie montalbanaise au xviii^e^ siècle. *Montauban*, impr. Forestié, 1875. 8°, pp. 23; with 2 pls. (25 copies printed.)

"A faïence manufactory at Montauban in the eighteenth century."

This paper has been reprinted in the following work.

—— Les anciennes faïenceries de Montauban, Ardus, Négrepelisse, Bréssols, Beaumont, etc. (Tarn et Garonne). *Montauban*, impr. Forestié, 1876. 8°, pp. 248; with 21 lith. pls. 10 fcs.

"The ancient faïence manufactories of Montauban, Ardus, &c."

Ancient Quercy, like most of the ancient provinces of France, has possessed at one time a few factories of painted faïence; the annals of their precarious existence have been sedu-

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lously consigned to this volume. Imitating successively the styles and patterns in vogue at Moustiers and Marseilles, the potters of Montauban cannot lay any claim either to originality, or superiority of workmanship. The Ardus works enjoyed, for a short time, the title of Royal Manufactory; the ware made there does not appear to be better or worse than the average productions of other minor establishments of the same centre. It is often mistaken for Moustiers faïence, which it closely resembles. This monograph is of great importance to local collectors, and is not without value to the knowledge of general history. Many original documents relating to the conduct of the trade at that period will be found in it. A copy of the recipe book of a colour-maker is given at the end.

FORESTIÉ (E.). — Exposition des Beaux-Arts à Montauban (Mai, 1877). Rapport présenté à la Société Archéologique. *Montauban*, 1878. 8°, pp. 36.

"Fine Arts Exhibition at Montauban. A report addressed to the Archæological Society."

—— Coup d'œil sur l'art céramique dans le Tarn et Garonne, depuis les temps primitifs jusqu'a nos jours. *Paris*, E. Plon, 1881. 8°, pp. 15.

"A glance at the ceramic art in the Tarn et Garonne Department, from the earliest times up to the present day."

Primitive pottery is abundantly found in the prehistoric graves of the region, and terra-cotta in the Gallo-Roman sepultures. Hispano-Moresque (?) dishes are seen imbedded in the walls of the Town Hall of Saint-Antonin, built in the twelfth century; and traces of Moorish influence are discernible on the fragments of ware discovered in the excavations. The fine tile pavement of the church of Belleperche shows that the art of tile-making was practised in the country at about the same period. Examples of embossed and coloured pottery, dating from the sixteenth and seventeenth centuries, evidence the fact that the ceramic art flourished in Quercy long before the establishment of the faïence manufactories, of which Mr. Forestié has been the conscientious historian.

FORMAN (Collection W. H.).—An inventory of the household furniture. . . . China, earthenware, etc. . . . Pippbrook House, Dorking. Bequeathed by the will of William Henry Forman. Catalogued by W. Chaffers. *London*, 1869. 8°.

—— The Forman collection. Catalogue of the Egyptian, Greek, and Roman antiquities. Sold at Sotheby's, June, 1899. *London*, 1899. 4°, pp. 109; with 26 pls.

Greek vases, pp. 42-81, with 10 pls., are described by Cecil H. Smith.

FORRER (R.).—Geschichte der europäischen Fliesen-Keramik von Mittelalter bis zum Jahre, 1900. *Strassburg*, 1900. 4°, pp. 93; with 107 pls. (some col.) and 200 text illustrs. £5.

"History of the European ceramic tiles, from the Middle Ages up to the year 1900."

Surely it is not often that we find that the general character of a volume suffers from an unnecessary abundance of illustrations. In the present case, however, it is obvious that if such a large number of plates borrowed from the catalogues of modern tile manufacturers, had not been introduced, the book would have gained much in appearance. Beginning as a historical work it ends as a medium for advertisement.

FORSTER (H. R.).—The Stowe catalogue, priced and annotated by H. R. Forster. *London*, Bogue, 1848. 4°, pp. 304; with illustrs. 10s.

The princely mansion of Stowe was the seat of the Duke of Buckingham and Chandos. The prices attained at the sale would make a modern valuer in curios smile when compared with the figures the same pieces would command in our days. A pair of Chelsea vases, painted with subjects of Roman history, sold for £23; a large majolica cistern, £67; an oviform vase painted with a battle scene, said to be the chef d'œuvre of "Raffaele ware," *sic* £52. Paintings and furniture fared much better than ceramics. The total amount realised by the sale was over £75,000.

FORTNUM (C. Drury E.).—Contribution to the history of pottery. I. Notes on the "Bacini" introduced as ornaments to the architecture of some churches in Italy. II. Remarks on a lamp of Persian ware made for the mosque of Omar at Jerusalem; with remarks on the pottery of Egypt, Persia, Damascus, etc. *London*, Nichols, 1870. Pp. 19; with 3 pls. (1 col.). (In *Archæologia*.)

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—— Report on earthenware at the London International Exhibition, 1871. (In *Official Reports*, Part v.)

—— A descriptive catalogue of the Majolica, Hispano-Moresco, Persian, Damascus, and Rhodian wares in the South Kensington Museum. With historical notices, marks, and monograms. Published for the Science and Art Department of the Committee of Council on Education. *London*, Chapman & Hall, 1873. 8°, pp. cix-700; with 12 chromolith. plates, 61 woodcuts, and numerous marks. £2, 10s.

The specimens of Italian majolica and Persian ware in the South Kensington Museum form, perhaps, the richest and most comprehensive collection ever brought together. A catalogue of such a collection, written by one of our most accredited connoisseurs, will always be one of the best text-books on the subject that may be placed in the student's hand. We regret to say, however, that, in some instances, Fortnum's historical notices are now found to be at fault. It is when they accept implicitly, and confidently reproduce as unimpeachable facts, the statements contained in the works of J. B. Passeri and other ancient writers, which the latest researches have since completely discredited.

—— South Kensington Museum Art Handbooks. Majolica. *London*, Chapman & Hall, 1875. 8°, pp. vii-192; with text illustrs.

—— On a terra-cotta head of Greek workmanship found on the Esquiline at Rome. *London*, 1886. 8°; with 1 heliogr. pl. (In *Archæologia.*)

—— On an Italo-Greek terra-cotta lamp. The antique original from the bas-relief of which one of the half figures of the "Martelli Mirror," ascribed to Donatello, has been derived. *London*, 1894. 8°; with 1 pl.

—— Majolica; a historical treatise on the glazed and enamelled earthenware of Italy, with marks and monograms; also some notice of the Persian, Damascus, Rhodian and Hispano-Moresque wares. *Oxford*, Clarendon Press, 1896. 4°, pp. xvi-550; with col. front., 20 collotype pls., and facsimile of marks. £2, 2s.

The catalogue of majolica and kindred wares in the South Kensington Museum by the same author has been taken as the ground work for this treatise; many additions derived from the best sources have brought it to the present state of our knowledge of Italian ceramics. It is, in every respect, a comprehensive and reliable book. We notice, however, that it is not without regret and some restrictions, that the author discards his old belief in Passeri's antiquated statements. The illustrations have been selected from among the specimens in Mr. Drury Fortnum's collection, presented by him to the Ashmolean Museum at Oxford.

FOULD (Collection Louis).—Description des antiquités et objets d'art composant la collection de Mr. L. Fould, par A. Chabouillet, conservateur du département des médailles et antiques de la bibliothéque Imperiale. *Paris*, Claye, 1861. Fol., pp. 200; with 39 pls. 25 fcs.

A fine volume illustrated with clever plates engraved by Am. and Eug. Varin. Mr. L. Fould was, at the time when this catalogue was being prepared, minister of Fine Arts. His collection, of a miscellaneous character, contained, however, some remarkable specimens of the ceramic art of the best periods. A fine and rare Greek patera, painted with black figures on white ground, and a basso-relievo of Luca della Robbia are reproduced on the plates.

—— Catalogue de la precieuse collection d'antiquités de feu Mr. Louis Fould. *Paris*, 1860. 8°.

"Catalogue of sale of the above collection."

FOUNTAINE (Collection Andrew).—Catalogue of sale. *London*, Christie, 1884. 8°, pp. 66; with 21 photos. 10s.

The collection assembled at Narford Hall, Norfolk, by Mr. Andrew Fountaine was, perhaps, the richest in England in unique specimens of Italian and French faïence, many of them being incomparable masterpieces of the art. Never has the contention for the possession of ceramic rarities raged so fiercely among the bidders in

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the auction room, as when this collection was put up for sale. We can only quote a few prices. Urbino oval dish, £1,333; pair of candlesticks in Palissy ware, £1,510; Henri II. candlestick, £3,675, this piece bought by Mr. Dutuit, of Rouen. The amount realised by four days sale, and 453 Nos., was £91,113.

FOUQUE (E.).—Moustiers et ses faïences. *Aix*, 1889. Printed for the author. 8°, pp. 125; with 6 phototyp. pls. 10 fcs.

"Moustiers and its faïences."

Mr. Fouque, whose ancestors occupied a prominent position among the master-faïenciers of Moustiers, has given us a monograph of the departed industry of the town, which deserves to be placed on a line with the best works of the kind. Common-place generalities on the ceramic art have been considerately dispensed with, and the account never deviates from its purpose, which is solely to record the history of the local manufacture. The first chapter has much to tell us about the Clérissy family, who established the first faïence manufactory at Moustiers towards the end of the seventeenth century. In their hands the trade was soon to develop and prosper, and the ware they made commanded so much success, that it was imitated all over the south of France. Pierre Clérissy, the second of the name, was made a Baron in 1743; the author has, in that respect, to upset the current tradition that he owed that distinction to his merits as a potter. Such a reward, granted for technical or artistic proficiency, would have been quite unprecedented. He became a Baron merely through the purchase of an estate which carried the title with it. The Clérissys were succeeded, in the conduct of the chief faïence works of Moustiers, by the Fouque family. Ever since that time the Fouques have been connected with the ceramic industry; one of their descendents, Mr. Léon Arnoux, settled in England, where he acted for fifty years as director of Mintons' manufactory.

Interesting recollections of the most notable potters and painters of Moustiers still remaining in the memory of the old inhabitants are recorded, and supplemented with transcriptions of the original documents preserved in the local archives. To this is added a description of the best specimens in existence of the Moustiers faience, and the list of the collections in which they may be seen. The ware being particularly remarkable for a bright and limpid enamel, which has scarcely its equal, a special interest is attached to the recipe for the composition and preparation of the Moustiers enamel, copied from the papers in the writer's possession, and given in the appendix.

FOUQUE-ARNOUX et C^e^.—Manufacture d'ornements en terre-cuite et bisquit de porcelaine à Toulouse. *Toulouse*, Lith. Mercadier (1845?). 4°; 11 pls. of models.

"Manufactory of ornamental terra-cotta and porcelain biscuit. Pattern book."

A branch of the porcelain factory established at Valentine, near Saint-Gaudens.

FOUQUET (Dr. D.).— Contribution à l'étude de la céramique orientale. *Le Caire*, 1900. 4°, pp. 164; with 8 pls. of marks and 6 col. pls. (Reprint from *Mémoires de l'Institut égyptien.*)

"A contribution towards the study of Oriental ceramics."

In the suburbs of the town of Cairo huge heaps of refuse have stood untouched for centuries; they mark the site once occupied by the original city of Fostat, founded in the year 640 of our era, and destroyed by Chaour in 1168. On being explored, these mounds were found to contain a prodigious amount of fragmented pottery and glass. During the eleven years of his sojourn in Cairo, Dr. Fouquet has not ceased to watch and put to good profit the excavations conducted on the spot. Of the most interesting fragments exhumed from the mounds he had the happy idea of forming a special collection; although the notion was, subsequently, taken up by other archæologists, his collection remains by far the best and most complete of all. If ever the history of Egyptian ceramic art during the Arab domination is clearly reconstituted, it will be through the study of these fragments of which Dr. Fouquet has attempted a provisional classification. Lying within the soil in superimposed strata, in the order in which they were deposited, the depth at which they are found affords an approximate clue to their respective antiquity. Not a few specimens bear the badge or the name of a well known kalif or governor of the country, a date, an inscription traced by the maker, and through these vouchers the period of a certain style of manufacture is accurately determined. In addition to the researches made in old Cairo, the investigations prosecuted in lower and upper Egypt have led to the discovery of the very places where pottery of a particular kind had been extensively manufactured. The wasters, strewn all over the grounds, leave no doubt about the former existence of important pot works in those localities. It was all the more essential to fix the exact characteristics of Egyptian productions in mediæval times, that amongst the fragments accumulated within the Fostat mounds a large percentage may be recognised as being of foreign origin. In the lower strata examples of the Syrian and Persian ware are found associated with the early Céladon of the Chinese; in the upper ones, the miscellaneous assemblage includes a few representatives of the Spanish and Italian majolica.

The author has wisely refrained from giving a place in his work to anything which did not appear to be of actual Egyptian manufacture, and, in this way, he has opened a new chapter in the history of the ceramic art. His discoveries have enabled him to produce actual examples of the white and translucid ware, embellished with metallic lustre, that the often quoted MS. of the early Arab travellers describe as being sold in the Bazaars of Cairo. He has

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proved that they were made in the country, and not imported from Persia, as had been previously believed. But whether their makers were the direct descendants of the great potters of ancient Egypt, and had steadily continued to practise with unavoidable modifications the traditions of their forefathers, or whether, after the art had been allowed to disappear for a time, it was revived through Persian influence, remains the problem that future investigations will have to solve.

FOURCROY (A. F. de).—Rapport sur les couleurs pour la porcelaine du Citoyen Dihl, fait à la Classe des Sciences physiques de l'Institut. . . . *Paris*, 1797. 4°, pp. 16.

"A report read before the Institute of France on the colours for porcelain painting made by C. Dihl."

—— Rapport sur un mémoire du Citoyen Brongniart. *Paris*, an X. (1802), impr. Baudoin. 4°.

"Report upon a memoir written by citizen Brongniart."

The report had reference to some of the measures proposed by Brongniart for the complete reorganisation of the national manufactory of Sèvres, of which he had just been appointed director.

—— L'Art du tuilier et du briquetier. (See **Duhamel du Monceau.**)

FOURÈS (Auguste).—Le cant des poutiés. *Montpellier*, impr. Ricateau, 1876. 8°, pp. 6. (Reprint from the *Revue des langues Romanes.*)

Provincial dialects are fast disappearing. In the south of France, however, the associations of local poets take pride in preserving, in their writings, the old language in its purest form. This poem dedicated to the "Valiant Potters of Lauraguais," is written in the vernacular of the province.

—— Potiers et poterie du Lauraguais. *Albi*, Almarie, 1890. 12°, pp. 35.

"Potters and pottery in the Lauraguais province."

Historical notes and original documents referring to the potting industry of the district, from the year 1377. The practical recipes of an old Castelnaudary potter, and a notice upon the new art pottery of H. Bringnier, complete the essay.

FOURMY (J.).—Mémoire qui a remporté le prix proposé par l'Institut national sur cette question mise au concours pour la troisième fois: "Indiquer les substances terreuses et les procédés propres à fabriquer une poterie résistante aux passages subits du chaud au froid et qui soit à la portée de tous les citoyens." *Paris*, chez l'auteur, 1800. 8°, pp. 37. A second edition was printed in 1802. 5 fcs.

"Memoir to which the prize has been awarded on the subject offered for competition by the National Institute:—'To determine which are the kind of clays and processes of manufacture best calculated to produce a pottery fit to resist the sudden changes of temperature from hot to cold, and at a cost which shall bring it within the means of all people.'"

—— Mémoire sur les objets de terre-cuite et particulièrement sur les poteries. *Paris*, chez l'auteur, an X. (1801). 8°, pp. 95. 5 fcs.

"Memoir on terra-cotta, and especially on earthen vessels."

—— Mémoire sur les Ydrocérames, vases de terre propres à rafraichir les liquides, considérés sous le rapport de la fabrication et sous celui de l'emploi domestique, rédigé pour la Société d'Encouragement. *Paris*, an XII. (1803). 8°, pp. 40. 5 fcs.

"Memoir on the Ydrocerams, or cooling vessels, considered in their manufacture and their domestic use; written at the request of the Society for the encouragement of art and industry."

—— Essai sur les corps vitreux colorés par les métaux. Par Mr. Fourmy, fabricant d'Hygiocérames. *Paris*, an XIII. (1804). 8°, pp. 40; 1 pl.

"Essay on the vitreous substances coloured with metallic oxides."

The term "Hygiocerame" had been applied by Fourmy to an hygienic pottery of his invention.

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A good chemist, as well as a practical potter, Fourmy was one of the first writers who tried to formulate the fundamental principles of ceramic manufacture, and to reduce to fixed rules the empiric recipes and rule-of-thumb practices which had so far regulated the trade. His essays, written in a clear and concise style, do not pretend to recommend the use of special materials, to indicate improved ways of manipulation, and supply superior mixtures; their purpose is to point out to the manufacturer the causes through which accidents may arise, and to teach him the means of guarding against losses and failures. These pamphlets, shabbily printed like most of the pamphlets of the time, are now difficult to obtain; they are well worth reprinting; old fashioned as they may be, they would still be of great service to the student.

Fourmy's productions, as a potter, have not taken their place in our ceramic collections. He does not seem to have bestowed any attention on the artistic side of pottery manufacture, and whenever art, or fancy, are not associated with technical qualities, the best pots and their maker are bound to be soon forgotten. Were it not for the few, but excellent pages he has bequeathed to us, Fourmy's name would be unknown, just as his ware is now unrecognised.

Like many other inventors, he always neglected the commercial and practical side of the enterprises in which he was engaged to run after some dreamy innovation, and prosecute ruinous experiments. His career was a succession of failures. Established at first at Nantes, in 1778, as a faïence and porcelain manufacturer, he could not succeed, and had to leave the town after a few years. He repaired to Paris and embarked in a series of speculations, which were all fruitless. We find him next occupying the position of director in a short-lived manufactory of Clermont-Ferrand, and subsequently working in connection with the Creil and Montereau faïence works. He was reduced to very poor circumstances when he died in Paris, 1832.

FOURNAT (E.).—A propos de Bernard Palissy. Vers lus en soirée littéraire à Saintes le 25 Feirier, 1866. *Saintes*, 1866. 8°, pp. 8.

"On Bernard Palissy. Verses read at a literary meeting at Saintes."

FOURNIER (Père).—Catalogue of sale. *Paris*, 1885. 4°, pp. 167; with 14 photograv. plates. 10 fcs.

Mr. Fournier was a well known curiosity dealer of Paris. The contents of his showrooms were select enough to warrant being called a "collection." They comprised many rare specimens of old Sèvres porcelain, as we may judge from the plates of this fine catalogue. The preface is written by Paul Eudel.

FOWLER (Ch.).—Terra-cotta and artificial stone as connected with architecture. *London*, 1850. 4°.

FOWLER (James).—On the so-called acoustic pottery at Fountains Abbey. *London*, 1875. 8°, pp. 7; with 2 pls. (Reprint from the *Yorkshire Archæological Journal.*)

No doubt can any longer exist as to the function of the earthen pots imbedded in the walls of mediæval buildings, after we read the evidence produced in this paper. It is a quotation from an ancient MS. of the Metz town library, in which it is said that during the construction of the Abbey of the Celestins Order, "the prior had ordered that pots should be built up into the walls of the Church to render them more sonorous."

FOWLER (William). — Decorative tile pavements at York, Harrington, etc. 3 col. pls. in "Roman pavements, stained glass windows, Norman tiles, etc." *Winterton*, 1796-1819. Atlas folio.

The plates were published singly, and at long intervals, each being accompanied with a descriptive prospectus. Fowler, who had begun life as a journeyman carpenter, produced the work entirely with his own hand. A correct designer, and a skilful engraver, he attached so much importance to the perfection of his work that, being dissatisfied with the materials he could obtain in the trade, he employed only the colours he prepared and the paper that he had himself manufactured. The plates were issued to subscribers at 31s. 6d. each, and it is said that scarcely forty sets have ever been completed.

FOY (Julien).— La céramique des constructions. Briques, tiles, carreaux, poteries, carrelages céramiques; faïences décoratives. *Paris*, 1883. 8°, pp. viii-264; with 12 pls. of machines, and plans of ovens. 15 fcs.

"Ceramic productions applied to building. Bricks and tiles, earthenware, and decorative faïence."

The object this work is intended to serve is well defined in these few lines of the preface: "Our task," says the author, "was limited to the technical part of the ceramic industry; it was not our intention to write a complete treatise on the matter, but merely to give a statement of the improved processes of manufacture, together with a description of the machinery and ovens now in use in the best manufactories for the purpose of transforming clay into terra-cotta and faïence."

FRACASSO (L.). — Relazione del Ducato di Urbino, letta nel Veneto

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Senato da M. Frederigo Badoer, ambasciatore straordinario a Guidobaldo II. della Rovere, Duca di Urbino e Governatore generale delle armi della serenissima Republica di Venezia, MDXLVII. *Venezia*, Tip. Merlo, 1856. 8°, pp. 40.

"A description of the Duchy of Urbino, read before the Senate of Venice by M. F. Badoer, ambassador extraordinary to Guidobaldo II. della Rovere, Duke of Urbino, etc., 1547."

The original MS. is preserved in the Correr Museum at Venice. It was printed with an introduction by Fracasso, to celebrate the wedding of the daughter of G. Reali with Count F. Berretta, of Udine. All the industries of the Duchy are described in turn by the ambassador, but that of the majolists obtains only a brief mention.

FRACKELTON (S. S.).—Tried by fire. A work on china painting. *New York*, 1886. 4°; with 12 chromo plates and woodcuts. 20s. 2nd ed., 1895.

Mrs. Susan S. Frackelton, an American ceramic artist, is "President of the National League of Mineral Painters." One of her most celebrated works is a stoneware jar, decorated with a branch of olive tree, to which the juries of the exhibitions have granted the highest rewards as being "the most original work in pottery ever produced in America."

FRANCHET (L.).—De l'évaluation des hautes températures. *Paris*, Mersch, 1897. 8°, pp. 18.

"A method for the valuation of high temperatures."

Practical directions for the firing of ceramic wares. Examination of Seger's system, and tables of the degree of temperature to be reached in the firing of the various classes of pottery and porcelain.

—— Le Rutile et ses proprietés colorantes. *Autun*, 1902. 8°, pp. 17.

"Rutile and its colouring properties."

—— De l'analogie de l'Emeraude et du Zircon au point de vue des proprietés colorantes en atmosphère reductrice. *Autun*, 1902, 8°, pp. 12.

"Of the analogy existing between Emerald and Zircon with regard to their colouring properties in a reducing atmosphere."

—— Etude sur les dépots metalliques obtenus sur les émaux et sur les verres. Lustres et reflets metalliques. *Paris*, 1906. 8°, pp. 38. (Reprint from the *Annales de Physique.*)

"Essay on the metallic deposits obtained upon enamel and glass. Lustres and metallic reflects."

The above papers, the fruit of the long and conscientious researches of a learned man with a special experience of the chemistry of pottery, are of great importance to the student and to the manufacturer.

FRANCKENSTEIN (H. Freiherr von).—Katalog der Porzellansammlung. Gruppen, Figuren und Gefässe deutscher Manufacturen. *München*, 1901. Hugo Helbing. 4°, 333 Nos.; with 18 phototyp. pls.

Catalogue of sale of a collection exclusively composed of specimens of German porcelain. Ludwigsburg manufacture is particularly well represented (Nos. 141-300).

FRANKS (A. W.).—Catalogue of works of ancient and mediæval art exhibited at the House of the Society of Arts. *London*, print. by Wittingham, 1850. 8°, pp. 82. 3s.

Fictile wares—Greek and Etruscan, Nos. 455-523; Della Robbia ware and Italian majolica, 534-570; German stoneware, 581-597; Henry II. ware, 600-602; Palissy ware, 603-608; Böttcher ware, 609-611; miscellaneous, 612-619; with historical notices and names of exhibitors.

—— Notes on the manufacture of porcelain at Chelsea. *London*, 1863. 8°, pp. 10; with 1 woodcut. (Reprint from the *Journal of the Archæological Institute.*)

When this paper was read at the meeting of the Archæological Institute, at Worcester, it received great attention, for at that time many were craving for knowledge, and very few were qualified to impart it. Augustus Wollaston Franks started his antiquarian studies in the midst of that movement which was then called "the collecting fever." He contributed, perhaps in a larger measure than any of his contemporaries, to raise the unruly passion for acquisitiveness of the early collectors to the

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level of a well regulated science. His natural feeling for the beautiful, his sound judgment, had been ripened by a perfect knowledge of the museums and collections of Europe. For more than fifty years he took part in the most memorable battles that were fought in the auction-rooms, and always succeeded in securing one of the most desirable shares of the spoils. Listening to the tales related to him by countless fellow-collectors, he made good profit of all that was worth remembering, and laughed *in petto* at all the errors and fallacies he had often to hear. He was never tired of following with impartial spirit the course of every promising investigation, and he gradually stored up in his ever-ready memory, the sum of all the achievements of his time. This consummate erudition was devoted to the greater glory of his beloved British Museum, the mediæval department of which has been transformed, if not actually created, by his unremitting care, and his princely gifts. The information he possessed, not only on ceramics, but also on most of the other branches of applied art, and which he dispensed so freely to all who came to consult him, is, however, partly lost to future generations. He showed himself somewhat reluctant to commit to print the fruit of his unparalleled experience. The few catalogues he has compiled, remarkable and valuable to us as they may be, represent but an infinitesimal part of his accumulated knowledge.

FRANKS (A. W.).—Catalogue of a collection of Oriental porcelain and pottery lent for exhibition by A. W. Franks, Esq., F.R.S., Bethnal Green Branch Museum. *London*, Eyre & Spottiswoode, 1876. 8°, pp. 124; with 14 pls. of marks and symbols. 2nd ed. *London*, 1878. Pp. 246; with 25 pls. 5s.

Porcelains of Chinese and Japanese origin are classified together, in a reliable manner, in this catalogue; all previous attempts at discrimination between the specimens of oriental ceramics had produced more confusion than enlightenment. The work was prepared under the guidance of Chinese and Japanese connoisseurs of great experience. No fewer than 1700 examples, selected as typical representatives of eastern pottery in all its branches, and illustrating the various kinds of clays, bodies, glazes, and colours, as well as the particular processes of manufacture, styles of shapes and decorations in use at successive periods, have been methodically arranged and described. An accurate explanation accompanies the facsimile of marks, which have all been taken from specimens in the collection. After having remained on loan for a short time, this collection was presented by Mr. A. W. Franks to the Bethnal Green Museum.

—— Japanese pottery; being a native report, with an introduction and a catalogue by A. W. Franks, M.A., F.R.S., etc. *London*, Chapman & Hall, 1880. 8°, pp. 112; with 73 illustrs. and marks. One of the South Kensington Museum Art Handbooks. A second edition, with an increased number of plates, appeared in 1907.

This comprehensive collection of the leading varieties of Japanese pottery was formed in Japan by native experts, at the request of the directorate of the South Kensington Museum. A report fixing the place of manufacture, date, and name of the maker of each specimen had been—whenever it was found practicable—indited to elucidate the collection. It is the translation of this report which forms the ground work of the present catalogue. Any additions and explanatory notes which it has been found necessary to introduce have been derived from information supplied by Japanese collectors.

—— Guide to the English ceramic ante-room and the glass and ceramic gallery. *London*, 1888. 8°, pp. 18. (For private distribution.)

The catalogue of that interesting section of the British Museum was still in preparation when this brief notice was issued on the occasion of the opening of an ante-room to the Ceramic Gallery in the White Building. The collections of old English slip decorated and salt-glaze wares, just acquired from Mr. Henry Willet, and the choice specimens of English pottery and porcelain, presented by Mr. A. W. Franks, were then shown for the first time. The pamphlet merely calls the visitors' attention to the most remarkable objects exhibited in that part of the Museum.

—— Bethnal Green Museum. Catalogue of a collection of Continental porcelain lent and described by Sir A. Wollaston Franks. *London*, Eyre & Spottiswoode, 1896. 8°, pp. viii-109; with 15 pls. of marks.

"It will be readily seen," says the author in the preface of this catalogue, "that the collection is not composed to any great extent of the finest specimens of the ceramic art, but is chiefly documentary. . . . Most of the Continental fabrics are represented." We may add that few, if any, private collections can boast of containing such a large number of typical pieces. The list has been arranged in geographical and chronological order, and each section is accompanied with historical notices of great interest. It forms a truly excellent epitome of the history of Continental porcelain, brought up to the latest acquisitions of knowledge, and free from the errors or wanton

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conjectures which often spoil many a more pretentious volume.

FRANTZ (H.).—French pottery and porcelain. *London*, G. Newnes, 1905. 8°, pp. ix-177; with 7 col. pls. and 60 half-tone illustrs. 7s. 6d.

We notice that in the list of books given by the author many of the standard works on the subject have been omitted. When consulting this handbook it is advisable that the reader should refer to recognised authorities before accepting certain statements evidently drawn from unreliable sources.

FRASCHETTI (S.).—Vasi delle Farmacie Romane fabbricati a Roma, non a Cafaggiolo. (Collezione dell'ospedale di San Giovanni in Laterano.) *Roma*, 1898. 4°, pp. 9; with 15 illustrs. (In *L'Arte.*)

"The vases of the Roman pharmacies manufactured at Rome and not at Cafaggiolo. (Collection of the Hospital of Saint John in Lateran.)"

FRATI (L.).—Di un'insigna raccolta di majoliche dipinte delle fabriche di Pesaro e della provincia Metaurense, descrita ed illustrata da Luigi Frati; premessavi una succinta storico dell'arte ceramica. *Bologna*, 1844. 8°, pp. 104; with 1 pl. 3 fcs.

"Notice of a remarkable collection of painted majolica from the factories of Pesaro and the Metaurian provinces; described and explained by L. F.; prefaced with a short history of the ceramic art."

A descriptive catalogue of the Delsette collection.

—— Raccolta de majoliche antiche dipinte nel Museo Pasolini in Faenza. *Bologna*, 1852. 8°, pp. 65. 3 fcs.

"Catalogue of the collection of old painted majolica, in the Pasolini Museum at Faenza."

The collection contained 486 pieces, representing the various styles of Italian majolica. It is now dispersed; this and the above catalogue are of great value to collectors.

—— Di un pavimento in majolica nella basilica Petroniana, alla capella di San Sebastiano. *Bologna*, 1853. Per le nozze Sassoli-Beccadelli. 8°, pp. 19. A second edition: *Bologna*, 1879. 4°, pp. 28, was published: Per le nozze Boschi-Sassoli. 3 fcs.

"The majolica pavement of the chapel of S. Sebastian in the Petronian Basilica."

This remarkable pavement, still extant in Bologna, is inscribed: "In Faenza, 1487." It is one of the earliest dated examples of majolica painting. The custom of publishing, on the occasion of a marriage, a learned pamphlet to be presented to parents and friends as a memento of the event, is still in honour among the members of the archæological and scientific circles of Italy and Germany. This paper, published by the keeper of the Bologna Library to celebrate the wedding of a friend, was reprinted twenty-eight years afterwards for the nuptial festivities of the daughter.

—— Le memorie storiche sulle majoliche di Faenza. Stadi e richerche del dottor Carlo Malagola. *Roma*, Barbera, 1880. 8°, pp. 13.

"The historical memoirs on the majolica of Faenza."

A severe critique of Malagola's work on that subject.

—— Osservazioni critiche sul libro del Sr. E. Molinier, "Les majoliques italiennes," e signalmente sull'articolo concernente Bologna. *Modena*, 1883. 8°, pp. 13.

"Critical remarks upon the work of Mr. E. Molinier, 'Les majoliques italiennes,' and particularly on the article: Bologna."

FRAUBERGER (H.).—Die Kunstsammlung W. P. Metzler in Frankfurt a. M. *Frankfurt*, 1897. 4°; with 1 col. and 61 phototyp. pls., and 95 text illustrs. £3.

"The Metzler collection at Frankfort."

Antique terra-cottas, Italian majolica, German stoneware, etc.

FREETH (Frank).—Old English pottery collected and catalogued by Mr. and Mrs. F. Freeth; with description and illustration of each subject. Short explanatory introduction. *London*, Morgan &

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Co., 1896. 4°, pp. 80; with 57 pls. in collotype. £2, 12s. 6d.

This catalogue is handsomely printed, in blue ink, upon thick water-colour paper; each plate contains several subjects photographed from the originals. The sections of Salt-Glaze and Tortoiseshell, as well as a few of the other sections, are represented by numerous examples chosen from the best known types of the ware. From the many blanks which impair the completeness of the collection, we may judge that the collectors have not had the ambition of illustrating, in their selection, the history of the potter's art in England, and of recording its gradual development through its successive transformations. Early English pottery, including the many-handled tygs and the quaint posset-pots, as well as the other slip-decorated vessels, have been completely ignored, and not a single example of the fine red ware of the Elers has been admitted. The brown stoneware has no representative, and the few specimens of English delft, grouped at the end, are of insignificant character. The edition was limited to 100 copies.

FRICK (G.).—Ueber Porzellanerdengewinnung und Porzellanfabrication. *Berlin*, 1812. Fol.

"On the extraction of porcelain clays and on porcelain manufacture."

FRIEDENTHAL (C.).—Modelle von Berliner Oefen. Musterblätter der Schlesischen Oefen und Thonwaaren-fabrik von C. Friedenthal zu Tschauschwitz, by Neisse. 15 pls. printed in col. (S.l., n.d.) (Recent.)

"Models of Berlin earthenware stoves. Pattern book of the stoves and earthenware manufactory of C. Friedenthal at Tschauschwitz, near Neisse."

FRIEDERICH (A.).—Buntglasirte Ofenkacheln von Kloster auf dem Georgenberge, bei Goslar. 1881. 4°, pp. 8; with 7 lith. pls. partly coloured.

"The stove of polychromic faïence at Kloster in the Georgenberg, near Goslar."

FRIEDRICH (Carl). — Augustin Hirsvogel als Toepfer; seine Gefassentwurfe, Oefen und Glasgemaelde. *Nürnberg*, printed for the author by Bieling-Dietz, 1885. 4°, pp. 74; with portrait and 28 pls. 15s.

"Augustin Hirschvogel considered as a potter; his designs for vases and other vessels, his earthenware stoves, and stained-glass paintings."

It is a bold venture to set at defiance long accredited traditions, and to try to upset all previously accepted notions by means of ingeniously-framed arguments; this, however, is what Mr. Friedrich, librarian at the Industrial Art Museum of Nuremberg, has endeavoured to do with respect to Augustin Hirschvogel. The work of the acknowledged father of artistic pottery in Germany is represented in all collections by vases and jugs of a well-known type. They are adorned with subjects of figures and ornaments in relief, and the surface is covered with stanniferous enamels of bright and often discordant colours. Yet, to our surprise, we notice that no example of this ware is figured on the numerous plates which illustrate this book. It is because the author considers such rude imitations of Lucca della Robbia majolica as altogether unworthy of the genius of such a great artist as Hirschvogel; and, in fact, in the first lines of the preface he absolutely refuses to recognise them as the work of his hands. His assertion is chiefly based upon the only passage so far discovered in contemporary books, which mentions the name of the potter, and gives some particulars about the kind of pottery he produced at Nuremberg. One must acknowledge that the description given by Neudörffer, his friend and admirer, does not at all tally with the nature of the heavy faïence pieces generally attributed to him. Mr. Friedrich has no hesitation in ascribing the earliest examples of this style to the potters of Saxony, and he believes them all to be posterior by a few years to the death of Hirschvogel. No vase has ever been found which bore the name or the monogram of the master; while, on the other hand, a jug of the recognised type, now in the Dresden Museum, is signed by Martin Moller of Annaberg, and dated 1569. Hirschvogel's career was a most chequered one, and his pursuit of the potter's art can have had only a small place in it. In turns a glass painter, a carver of heraldic shields, an engraver, a geometer, a cosmographer, and an astronomer, he was, besides, one of the best musicians of his time, and a constant traveller. In 1535 he repaired to Venice for the purpose, it is said, of learning glass-making, but, as a matter of fact, he worked as a potter in the "Botega" of Maestro Lodovico, whose daughter he married. At the end of three years he returned to Nuremberg, where, turning to good account the experience he had acquired, he set up an oven and began to manufacture with success a new kind of high-class pottery. It is, however, clearly proved that this enterprise was of short duration. In 1543 we find him settled in Vienna, having given up pot-making, and busy painting, engraving, and publishing scientific works till the year of his death, which occurred in 1553.

From the description given by Neudörffer, and from the comparative study of the decorative designs engraved by Hirschvogel, Mr. Friedrich comes to the conclusion that the only ceramic work which can safely be attributed to the master, consists of ornamental earthenware stoves, modelled in the taste of the Italian

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Renaissance, and of dishes or drinking vessels of the same style. All these productions are coated over with lead-glazes of sober colours, and in no case do they show any traces of stanniferous enamels. Whether the verdict rendered by the author will be ratified by the generality of German collectors, remains to be ascertained.

FRIEDRICH (K.).—Praxiteles und die Niobegruppe, nebst Erklarung einiger Vasenbilder. *Leipzig*, 1855. 8°, pp. 144; pls. 2s.

"Praxiteles and the Niobe group; with explanation of some vase paintings."

—— Die philostratischen Bilder. Ein Beitrag zur Charakteristik der alten Kunst. Excurs. II. Ueber die Raumfüllung auf den Vasen. *Erlangen*, 1860. 8°.

"The paintings of Philostrates. An essay on the characteristics of ancient art. Part II.—On the disposition of painted decoration upon the vases."

FRIEDRICH (P.).—Blütezeit und Niedergang unserer Ziegel-industrie, dargelegt an den lübeckischen Ziegelrohbauten. *Lübeck*, 1897, 8°, pp. 58.

"The prosperity and decline of our tile industry in the town of Lübeck, as evidenced by our own brick buildings."

FRINGS and COMP.—Musterbuch der rheinischen Mosaik-Platten und Thonwaaren-Fabrik zu Sinzig bei Bonn. Fol. (recent). 10 chromolith pls. and price list.

FRISCH (A.).—Album of ceramic decoration in the Japanese style. 10 fol. pls. in outline of Chinese porcelain vases, and 15 pls. in chromolith. *Berlin*, P. Bette, s.d. (1885 ?).

A series of folio plates without printed title.

FROEHNER (W.).—Inscriptiones terræcottæ vasorum intra Alpes, Tissam, Tamesin repertas. *Göttingæ*, 1858. 8°, pp. xxx-86. 2 m.

Contains 2,222 marks of Roman pottery.

—— Die griechischen Vasen und Terracotten der grossherzoglichen Kunsthalle zu Karlsruhe. *Heidelberg*, 1860. 12°, pp. 119; 1 pl. of inscript. 1 m.

"The Greek vases and terra-cottas in the Grand Ducal Museum of Carlsruhe."

A collection begun in 1837 with a series of painted vases bought at Naples, by order of the Grand Duke Leopold. To these were subsequently added the terra-cottas of the Pisani collection, and the various antiquities once in the possession of Greuzer, Fromel, Schüler, and other German antiquaries.

—— Les trois bouchées de pain. Pour le déjeuné de Mr. de Witte. *Paris*, 1866. 8°, pp. 8. (Reprint from *Revue archeologique.*)

"Three mouthfuls of bread; for Mr. de Witte's breakfast."

Ingenious interpretation of a puzzling inscription incised on a Roman vase of black clay. Through a clever manipulation of archaic Greek and Roman words, the decipherer construes the following sentence out of some apparently meaningless sequence of Roman capitals:—"Eat in silence three mouthfuls of bread and the spell shall become harmless." This would make the vase a kind of talisman against evil charms or poison.

—— Terres cuites d'Al-Kantara. *Paris*, 1867. Fol., pp. 5; with 2 pls.

"The terra-cottas of Al-Kantara."

—— Choix de vases grécs inédits de la collection de S. A. I. le Prince Napoléon. *Paris*, impr. Claye, 1867. Fol., pp. 48; with 7 col. pls. 25 fcs.

"A selection of unpublished Greek vases from the collection of H.I.H. Prince Napoléon."

—— Catalogue d'une collection d'antiquités grécques et romaines, phéniciennes, étrusques, égyptiennes et américaines. (Prince Napoléon collection.) *Paris*, 1868. 8°, pp. 208.

Catalogue of sale. Painted vases, pp. 3-93; terra-cottas, pp. 94-112, etc.

—— Antiquités chypriotes provenant des fouilles faites en

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1868 par Mr. de Cesnola. *Paris*, 1870. 8°, pp. iv-27.

"Cyprian antiquities from the excavations made by Mr. de Cesnola in 1868."

Catalogue of sale.

FROEHNER (W.).—Deux peintures de vases grécs de la nécropole de Kameiros. *Paris*, 1871. Fol., with 3 pls. 10 fcs.

"Two paintings on Greek vases from the Kameiros necropolis."

——— Les musées de France; recueil de monuments antiques. *Paris*, Rothschild, 1873. Fol., pp. 74; with 40 col. pls. 40 fcs.

"The museums of France; a selection of antique monuments."

Of the nine plates of vase paintings contained in this volume, seven are reprinted from the *Collection of Prince Napoléon*. Antique terra-cottas are represented by nine plates, among which are some curious reliefs of Roman pottery of unusual character. The publication, of which this was intended to be the first series, has not been continued.

——— Anatomie des vases antiques. *Paris*, Detaille, 1876. 8°, pp. 36. 3 fcs.

"The anatomy of antique vases."

We are all familiar with such expressions as the neck, the shoulder, the belly, and the foot of a vase. For this humouristic essay Mr. Fröhner has collected numerous quotations from the works of classical authors, in which the various parts of antique vessels are designated by the same terms that apply to the corresponding parts of the human body. The bodily structure of an imaginary being having been thus constituted, it had still to be animated with an air of spiritual existence. In the words of the poets, who often address a vase as an entity susceptible of having feelings of its own, in the popular sayings of all nations which endow with endearing or satirical attributes the vessels which play a humble part in the activity of man's life, the idea has found a corresponding expression. Vases may even be said to have a voice, and speak to us with joy or sadness, and suggest a word of warning when they are inscribed with sentences of striking signification.

——— Terres cuites d'Asie Mineure. *Paris*, H. Hoffmann, 1881. 4°, pp. 58; with 40 photolith. pls. 40 fcs.

"Terra-cottas from Asia-Minor."

The museums of antiquities, vast caravanserais, in which the waifs and strays of classical art find a hospitable resting place, had always welcomed examples of Greek terra-cottas, seldom obtained in a good state of preservation. Treated as obscure strangers who had chanced to be admitted among their betters, although unprovided with credentials, scarcely anyone cared to know whence they came, and whether they would ever take a place in the history of art. For long they remained insignificant oddities in our collections, when one day the interlopers began to arrive in thick crowds from various quarters, each legion bringing with it its pedigree and certificate of its source. The gigantic necropolis of Greece and Asia Minor had been, simultaneously, opened in many places, and from their depths had emerged an ever increasing horde of terra-cottas, well calculated to surprise the antiquaries. No one could refuse them the right they claimed to be admitted among the masterpieces of Greek art. They were at first broadly divided into nations, then sorted into tribes. Soon after groups were formed in which, through the nature of the clay of which they were made and the style of the workmanship, one could identify the natives of the great cities, or even of the small villages of Hellas and of the neighbouring countries. Fröhner is one of those who assisted, most effectually, in this preliminary work of classification. Hostile to any conjectural system, he limited his assertions to plain facts, or, at any rate, to rational deductions. His descriptions are correct, his observations simple and clear. The subject of a terra-cotta figure is, for him, no more than what it seems to represent; we are spared the infliction of the mystical riddle and its lengthy metaphorical elucidation, so seldom dispensed with by the writers of the old school. Starting from the principle that the study of Greek terra-cotta should not be directed towards the disconnected examination of isolated figures, but should be applied to a general investigation of the characteristics which distinguish the various groups that have been formed of specimens originating from the same localities, he endeavours to find in them the means of knowing something of the manners, customs, and beliefs of the people, and the progress of art and civilization in the different countries, towns, or villages in which they were discovered.

The searches made at Tanagra for the locally abundant terra-cotta figures forestalled those which were undertaken, shortly afterwards, in Greece proper and Asia Minor. Out of the new materials supplied by the excavations conducted in the last-named country, Fröhner selected the specimens described in this volume, exclusively devoted to productions of that origin. Tarsa occupies the first rank. Its terra-cottas, equal if not superior to the best works of the Greek coroplast, were previously represented by a few fragments, bewitching female heads, exquisite cupids, charming as they were, but always bereft of one or more of their limbs. The excavations made at Tarsa in 1875 brought to light perfect figures of equal beauty. Differing in that from those of Tanagra, which represent mostly personages taken from daily life, the statuettes of Asia Minor are usually of a religious character; deities such as Venus, Eros, Bacchus, Pan, Nike, are easily recognis-

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able by their attributes. One may infer that it was a transplanted art in those Asiatic regions from the fact that no specimens of the archaic times were ever found associated with those mythologic representations, all of which belong, unquestionably, to the best period of the art. The manufacture of terra-cotta figures seems, however, to have, for a long time, been carried on in the land. The noblest form of the Greek plastic is manifest in the style of many figures of Aphrodite, adolescent Eros, and winged cupids. But by the side of these incomparable types of Grecian beauty, we find also heavy groups of a much later period representing funeral repasts and nuptial scenes, in which the influence of Roman art in full decline is painfully noticeable. Much value has been set on the groups of that kind. The archæologist is marvelling at the importance of the piece, he praises the rarity of the subject, and revels in the merit of the realistic treatment. We do not think that an artist will ever endorse his opinion. As for us, we should willingly give them all for one of the truncated statuettes of Tarsa preserved in the Louvre, not to speak of the perfect figures reproduced in the book.

—— Une collection de terres-cuites grécques. *Paris*, Gazette des Beaux arts, 1887. 8°, pp. 20; with 2 pls. and 8 illustrs. 3 fcs.

"A collection of Greek terra-cottas."

The groups and figures described in this paper made part of the collection of Madame Darthès.

FRÖHNER (W.).—See—

Barre (Collection A.).
Bammeville (Coll. J. de).
Brantéghem (Coll. van).
Burlington F. A. C. (Exhibition of Greek ceramic art.)
Dutuit (Coll. A.).
Gréau (Coll. J.), and catalogue of sale.
Hoffmann. Catalogues of sale.
Napoléon (Coll. du Prince Jerome), and cat. of sale.
Piot (Coll. E.).
Tyzkiewiez (Collection), and cat. of sale.

FRÖLICH (H. D.).—Geheimnisse der Porcellanmalerei. *Graudenz*, 1847. 8°.

"The secrets of porcelain-painting."

FROMBERG (E. O.).—Die Darstellung des Goldpurpurs in allen seinen Nüancen, fur die Zwecke der Glas- Email- und Porcellanmalerei. *Quedlinburg*, s.d.

"The preparation of the gold-purple in all its shades; in its application to glass, enamel, and porcelain-painting."

FUGGER-BABENHAUSEN (Prince C. L. M.).—Museum Fuggerianum. Tableaux der Kostbarkeiten und Kunstgewerbliche Gegenstände in Fayence, etc., in dem Fuggerhause in Augsburg aufbewart. *Augsburg*, 1892. Fol.; photogr. pls.

"Catalogue of the precious objects and works of industrial art, in faïence, etc., preserved in the Fugger Mansion at Augsburg."

FUMIÈRE (F.).—Les arts décoratifs à l'éxposition du cinquantenaire Belge. *Bruxelles*, 1880. Fol., pp. 106; with 25 phototyp. pls.

"Decorative art at the Bruxelles Exhibition, 1880."

FUNGHINI (V.). — Sulle porcellane medicee e particolarmente di due esemplari che l'autore conserva nella sua collezione di antichita in Arezzo. *Arezzo*, 1886.

"On the Medicean porcelain, and particularly on two pieces in the author's collection at Arezzo."

—— Cenni storici sulle antiche maioliche italiane. *Roma*, Forzani, 1889. 8°, pp. 38.

"Historical notes on the ancient Italian majolica."

—— Osservazioni e rilievi sulle antiche fabbriche di maioliche di Cafaggiolo, del Mugello, e su quelle di Faenza. Riposta all Prof. Argnani. *Arezzo*, Stab. Belloti, 1890.

"Remarks and considerations on the ancient manufactories of majolica of Cafaggiolo, of Mugello, and on those of Faenza. A reply to Prof. Argnani."

FURNIVAL (W. J.).— Explanation of the Staffordshire Potteries' Slop Flint and Stone trade calculator, or tables of equivalents, for reducing pecks of slop flint and

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stone of varying weights to standard or customary pecks of 32 lbs. each; also a few notes respecting ready practical methods of approximately determining the fineness of, and of detecting impurities and percentage of moisture in potters' materials and clays. *Hanley*, Allbut & Daniel, 1884. 12°, pp. 24; with 2 tables or calculators mounted on cardboard. 2s. 6d.

FURNIVAL (W. J.). — Researches on leadless glazes. Published by the author. *Stone, Staffs.*, 1898. 8°, pp. 135. Publ., £5, 5s.

To the result of the personal researches of Mr. Furnival, who professes to have settled the difficulty of composing a leadless glaze which shall replace with advantage the lead glazes in use in the trade, are added transcriptions of the recipes previously experimented upon, and recommended by technical writers and professional potters.

—— Leadless decorative tiles, faïence and mosaic, comprising notes and excerpts on the history, materials, manufacture, and use of ornamental flooring tiles and faïence, with complete series of recipes for tile-bodies and for leadless glazes and art-tile enamels. The work includes the following specially written contributions:—Notes on the decorative and architectural use of glazed tiles and faïence in China, by **S. W. Bushell**. A list of the principal existing monuments in India upon which tile-work decoration appears, by **Stanley Clarke**. Notes on the tile decoration found on buildings in Punjab and Bengal, by **J. H. Marshall**. Designing for ornamental tile-work and faïence, by **A. Wood**. *Stone, Staffs.*, publ. by the author, 1904. 4°, pp. xxiii-852; with 37 pls. and 329 text illustrs. £6, 6s.

One cannot consider this heterogeneous assemblage as being a technical or historical treatise on the manufacture and use of decorative tiles. From the successive sections, which make a bulky volume,—incomplete as each of them is bound to be,—a certain amount of information is obtainable; but, evidently, no definite plan has been followed in its preparation. The examples of ancient tile decoration the writer has chosen to describe, such as the Italian majolica, and the Dutch and French faïence, in which lead forms so large a part of the glazes and colours, scarcely justify the heading of "Leadless decorative tiles."

FURTWÄNGLER (A.). — Eros in der Vasenmalerei. *München*, Ackermann, 1874. 8°, pp. 90. 2 m.

"Eros in the Greek vase paintings."

Although Eros has been frequently represented by the vase painter, he was always painted in a manner free from the bonds of tradition. As he had no myth of his own, says the author, he must be studied, chiefly in the part he has been made to play in the paintings of antique pottery and the works of plastic art.

—— Arianna dormente e Bacco sopra cratere etrusco. *Roma*, Salvinci, 1878. 8°, pp. 24; 2 fold. pls. (1 col.).

"Ariana asleep, and Bacchus, upon an Etruscan crater."

—— Koeniglische Museum zu Berlin. Beschreibung der Vasensammlung in Antiquarium. *Berlin*, 1885. 2 vols. 8°; with 7 pls. of forms. 15 m.

"Royal Museum of Berlin. Description of the collection of vases in the Antiquarium."

A revised edition of the catalogue prepared by Levezow in 1834. The collection had been considerably increased, and Furtwängler adopted for its classification an excellent plan differing entirely from the one followed by his predecessor.

—— Mykenische Vasen. Vorhellenische Thongefässe aus dem Mittelmeeres. *Berlin*, 1886. 4°; with 5 pls., and an atlas obl. fol. of 44 pls. 115 m.

"Mycenean vases. Prehellenic pottery from the coasts of the Mediterranean Sea."

The pottery, said to belong to the pre-Homeric ages, which makes the subject of the above work, was first described by Schliemann,

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who discovered it on the site of ancient Mycena; later on, however, pottery of the same character was found on the coasts of the Aegean Sea, in some Greek Islands, and even as far away as Egypt.

—— Neuere Fälschungen von Antiken. *Berlin*, Giesecke & Devrient, 1899. 4°, pp. 39; with 25 illustrs. 5 m.

"New forgeries of antiquities."

Chapter II. treats of ancient terra-cottas. The author explains with what facility modern counterfeits can be produced, so closely imitating an antique specimen as to deceive even the eye of an antiquary. In his visits to the chief museums of Europe he has had occasion to notice—sometimes among the examples considered as masterpieces of the art—vases and figures of terra-cotta which he considers as flagrant forgeries; he describes some of these, and points out the peculiarities on which he grounds his opinion. It is especially in the inconstancy of style and treatment in the ornamental details made use of by the forger, and which, although appearing on the same piece, undoubtedly belong to periods very far apart, that he finds convincing proofs of the fraud.

Painted vases are dealt with in Chapter IV. In this we find the reassuring remark that the black varnish of the originals could never be exactly imitated, and, consequently, falsifications of black and red vases can easily be recognised. But we are warned that much caution must be exerted with regard to the white pieces painted in various colours. Many an otherwise genuine lekythos, or calix, may have been tampered with by the dealer in antiquities, and the subject it bears may be the recent work of a painter in his employ.

FURTWÄNGLER (A.) and LOSCHKE (G.).—Mykenische Thongefässe. *Berlin*, Ascher, 1879. Obl. fol., pp. 9; with 12 col. pls. 15 m.

"Earthen vessels from Mycena."

Published on the occasion of the fiftieth anniversary of the German Archæological Institute in Rome.

FURTWÄNGLER (A.) and REICHHOLD (C.).—Die griechische Vasenmalerei. Auswahl hervorragender Vasenbilder. *München*, Bruckmann, 1900. Fol.; with 60 pls. and text illustrs. 240 m. (In progress.)

"Greek vase painting; a selection of the most remarkable examples of painted vases."

The circular issued by the publisher might have dwelt upon the excellent selection of subjects made by the authors for the production of this book; the advertiser has, however, preferred to claim for the plates which illustrate the volume a conspicuous superiority over all engravings of the same order attempted previously. Such a sweeping assertion can scarcely be left to pass unchallenged.

Surely one has no fault to find with the illustrations of the greater number of modern publications. The subjects are usually either taken directly from the pieces by the best photographic processes, or else engraved by hand from tracings made with sufficient care to give us an exact facsimile of the original. It is not the case here. All reproductions are made from excellent drawings, it is true, but in which we detect an undue touching up at the expense of accuracy. Every apparent incorrectness in the model has been modified or even removed, with the result that a stiff, formal, wiry outline replaces the boldness and the grace of the free pencilling of the Greek vase painter. The zinco-block, the cheapest, but also the most inartistic process, has been selected for the reproduction of the drawings. All book lovers will also object to the paper, which shines like patent leather, and is bound to crack in the folds, and ultimately to fall into dust.

FURTWÄNGLER (A.).—See **Sabouroff** Collection.

—— See **Genick.** Griechische Keramik.

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GABELLE (Martial).—Procédé simple pour cuire chez soi, sans moufle, les peintures vitrifiables sur porcelaine. *Paris*, 1876. 8°, pp. 6. 2nd ed., 1881.

"A simple method of firing, at home and without a kiln, vitrifiable paintings on porcelain."

GAEDECHEUS (R.).—Perseus by den Nymphen. Bild einer griechischen Pyxis. *Jena*, 1879. Fol., pp. 11; pls. 5 m.

"Perseus and the nymphs; a painting upon a Greek Pyxis."

—— Drei Terra-cotta-statuen aus Tanagra in Besitze d. Univ. *Jena*, 1880. 4°; with 2 photos.

"Three Tanagra figures of terra-cotta at the Jena University."

GAGER & Co.—Franc-price List. *New York*, 1888. 4°, pp. 59; with 28 full-page illustrs.

A pattern book of Limoges porcelain.

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GAIDAN (F.).—Notes sur la maison de faïence artistique de F. Gaidan, 104 rue de l'Abbé Groult, Paris. Vaugirard. *Nancy*, impr. Vagner. Sm. 8°, pp. 7.

"Notes on the artistic faïence manufactory of F. Gaidan."

The manufacturer makes an appeal to capitalists for funds to give greater extension to his manufacture. "Everyone," says he, "is bound to acknowledge that I have raised myself to the highest rank among the makers of artistic pottery. My discoveries are so numerous and extraordinary that one might refuse to believe that they are the fruit of the efforts of a single man; but my fame is now so well established that my talent and my success are recognised by all," etc.

GAILHABAUD. — Pavement en terre vernissée dans la salle du Chapitre de l'ancienne Cathédrale de St. Omer. *Paris*, 1869. 4°, pp. 13; with 3 col. pls. (Reprint from *L'Architecture du V^e^ au XVII^e^ siècle.*)

"Pavement in glazed tiles in the chapter room of the ancient Cathedral of St. Omer."

GALLÉ (Emile). — Exposition universelle de 1889. Céramiques. Section française. Notice remise au jury sur sa fabrication de faïences d'art. (Fayencerie de Nancy.) *Nancy*, 1889. 4°, pp. 16.

"International Exhibition, 1889. Ceramics. French section. Notice of the art faïence manufactured by E. Gallé at the Nancy faïence works, distributed to the members of the jury."

The interesting pottery of E. Gallé was bound to suffer from the counter-attraction created by the marvellous glass he exhibited in the same year. All the fascinating effects that fusion and vitrification can produce,—either normally or with extraordinary difficulty,—had been mastered by the keenness and perseverance of a rash and undaunted experimenter. The most refractory materials had been made to obey the will and fancy of a consummate artist. For purity and richness of substance, originality of conception, and perfection of workmanship, the creations of Gallé were, in most cases, priceless jewels which defied comparison with anything ever produced by the glass-makers of ancient and modern times. His faïence displayed,—but in a minor degree,—the same qualities of novelty in the technics, and of refined taste in artistic treatment. Each specimen represented a type of its kind, an idea susceptible of further development, a difficulty easily overcome, all testifying to the disdain their maker entertained for all that is trite and commonplace. A perusal of this catalogue will be sufficient to put a potter on his mettle, and furnish him with many hints towards an infinity of new ways and new processes, all of which Gallé has merely experimented with, without taking full advantage of any.

GALLY (M.).—Les carreaux émaillés découverts à Précy-le-Sec. *Avallon*, 1862. 8°, pp. 3; with 4 pls. (Extr. from the *Bulletin de la Société d'études d'Avallon.*)

"Glazed earthenware tiles discovered at Précy-le-Sec."

In excavating the ruins of an old tower, at a small castle in Burgundy, the workmen came across a quantity of earthenware tiles, numbering about two thousand. The castle had been demolished in the fourteenth century, yet these tiles were in such a good state of preservation that they were employed in the restoration of the local church, to which they supplied a handsome pavement. Samples of the various patterns were also deposited in the Museums of Auxerres and Avallon.

GAMURRINI (G. F.).—Le iscrizioni degli antichi vasi fittili aretini. *Roma*, Tip. Tiberina, 1859. 8°, pp. 67. 3 fcs.

"The inscriptions of the antique fictile vases of Arezzo."

No fewer than 446 different marks of potters have been found, by the author, impressed on the bright red ware, fragments of which have been dug out in abundance in the locality. Each inscription is sagaciously commented upon. Groups are formed of the leading families connected in ancient times with the ceramic industry of the town of Arezzo and its surroundings. In the case of two names appearing on the same piece, a distinction is drawn between that of the master, and that of the operative, either slave or freeman, who worked in his employ. Following Fabroni's example, Gamurrini affects to ignore the existence of any other red embossed ware, but that which was made at Arezzo.

GANDY (W.).—A short account of old English pottery. A paper read at the meeting of the Institute of Estate and House Agents. *London*, 1904. 8°, pp. 12.

—— Ceramics in architecture and decoration. Read at the meeting of the Auctioneers' Institute. *London*, 1908. 8°, pp. 20.

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GARBAN (E.).—La Porcelaine. Illustrations d'E. Sadoux, dessins dans le texte de Drouot. *Paris*, Lecéne, Oudin & Cie. 1891 8°, pp. 300; with 72 illustrs. 4 fcs.

This work is intended to initiate young scholars in the elementary knowledge of porcelain manufacture, beginning with the extraction of the china clay, continuing with the composition of the pastes, the fashioning and the firing of the ware, and ending with the various processes employed for its decoration. No better technical handbook could be recommended to anyone who is desirous of acquiring a superficial inkling of the methods employed for the production of French porcelain, without encountering the difficulties presented by the study of scientific treatises.

GARCIA LOPEZ (M.).—Manual completa de Artes ceramicas. *Madrid*, Cuesta, 1902. 2 vols. 8°, pp. xi-328; with illustrs. 5 fcs.

"A complete manual of the ceramic art."

GARDNER (E. A.).—A catalogue of the Greek vases in the Fitzwilliam Museum, Cambridge. *Cambridge*, 1897. 8°, pp. xxi-95; with 41 zinco-block pls. 12s.

GARDNER (Percy).—Catalogue of the Greek vases in the Ashmolean Museum. *London*, 1893. Sm. fol., pp. 44; with 26 photochromolith. pls. and 37 text illustrs. £3, 3s.

GARGALLO-GRIMALDI (Filippo).—Il mito di Io; dipinto d'un vaso ruvese del Sig. G. Jatta. *Roma*, 1839. 8°, pp. 16; fold. pls.

"The myth of Io; a picture of a vase of Ruvo in the Jatta collection."

—— La pittura di un antico vaso fittile. *Roma*, 1839. 8°, pp. 16; fold. pls.

"The painting of an ancient fictile vase."

—— Di un vaso greco inedito. *Roma*, 1842. 8°, pp. 8; pls.

"An inedited Greek vase."

—— La pittura di un vaso Greco nella qualle è rapresentato il mito di Scirone. *Roma*, 1843. pp. 8; pls.

"The myth of Sciro represented on the painting of a Greek vase."

—— Su la pittura di un vaso greco inedito, lettera al ch. Sig. Duca di Luynes. *Napoli*, 1848. 4°, pp. 12; 1 pl.

"On the painting of an inedited Greek vase. A letter to the Duke of Luynes."

—— Perseo, Vaso ruvese. *Roma*, 1850. 8°, pp. 10; 1 pl.

"Perseus, upon a vase of Ruvo."

—— Penelope ed Enomao. Vaso Ruvese. *Roma*, 1852. pp. 8; pls.

"Penelope and Enomaus. Ruvian vase."

—— Dichiarazione della pitture di un inedito vaso fittile greco del Museo Jatta. *Napoli*, 1857. 4°, pp. 4; pl.

"Description of the paintings upon an inedited vase of the Jatta collection."

—— La pittura di un inedito cratere greco di Argilla. *Napoli*, 1862. 4°, pp. 3; pl.

"The painting upon an inedited earthen crater."

—— Dichiarazione del dipinto di un greco vaso fittile Capuano. *Napoli*, 1863. pp. 8.

"Explanation of the painting upon a Capuan Greek vase."

—— I dipinti di un greco vaso di Argilla Dissotterrato nella necropoli di Chiusi. *Napoli*, 1865. Pp. 6; pls.

"The paintings of a Greek vase discovered in the necropolis of Chiusi."

—— Breve dichiarazione di un antico vaso fittile di Ruvo col soggetto della caccia del cinghiale di Calidone. 4°, pp. 2; pls.

"The Calidon boar upon a Ruvian fictile vase."

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GARGALLO-GRIMALDI (Filippo).—Explication des ornements plastiques d'un rhyton grec inedit. S.d. 4°, pp. 2; pls.

"Explanation of the ornaments in relief upon an inedited Greek Rhyton."

GARGIULO (R.).—Collezione delle diverse forme de'vasi italico-greci dette communemente etruschi. *Napoli*, 1822. 4°; with 28 pls. engr. by Biondi. 5 fcs.

"Collection of the various shapes of the Italo-Greek vases commonly called Etruscan."

—— Cenni sulla maniera di rinvenire i vasi fittile italo-greci; sulla loro costruzione, sulle loro fabriche più distinte, e sulla progressione e decadimento dell'arte vasaria. *Napoli*, 1831. Sm. 4°, pp. 39; with 10 pls. 5 fcs.

"Notes on the best method to follow for the discovery of the Italo-Greek vases; on the processes of manufacture; the most distinct styles; and the progress and decline of the art of vase making."

From the uncertain and inadequate manner in which the above questions are approached in this essay, we see that they were still in the state of unsolved problems.

—— Raccolta de'monumenti più interessanti del Museo Borbonico e di varie collezione private. *Napoli*, 1825. 2 vols. 4°; with 200 engr. pls. 50 fcs.

"Collection of the most remarkable monuments in the Borbonico Museum."

A second edition in four vols. was published in 1868-70. Vol. iv. contains the terra-cottas and the vases.

GARIN ET AYMAR.—La photographie vitrifiée. Operations pratiques. *Paris*, G. Willars, 1890. 18° 1 fc.

"Vitrified photography. Practical operations."

GARNAUD (Fils).—Terre cuite blanche imitant la pierre. Fabrique à Choisy-le-Roy. *Paris*, impr. Lemercier (1850 ?). Fol.; 25 lith. pls. and list of prices.

"White terra-cotta imitating stone."

GARNIER (Edouard).—Histoire de la céramique, poteries, faïences et porcelaines chez tous les peuples, depuis les temps les plus anciens jusqu'a nos jours. Préface de Mr. P. Gasnault. *Tours*, A. Mame, 1880. 8°, pp. 568; with 9 col. pls. and 160 text illustrs. drawn by the author. 20 fcs. 2nd ed., 1882. 8°.

"History of the ceramic art, pottery, faïence, and porcelain of all nations, from the earliest times up to the present day."

Like all other works of an encyclopædian order, general histories of the ceramic art require frequent remodelling. The account has to keep up with the march of advancing knowledge. Garnier's volume embodied at the time of its publication an abridgement of what had been lately ascertained as the result of modern researches. While neglecting altogether the consideration of exploded theories, the author endeavoured to register all the plausible statements offered in elucidation of some important points, the final solution of which still remains in abeyance. Although incomplete in some regards the work was, in our estimation, a conscientious and commendable effort.

—— Catalogue de la collection Gasnault, avec une introduction; des notes historiques, et plus de 270 marques reproduites en facsimile. *Paris*, Champion, 1881. 4°, pp. 321. 10 fcs.

"Catalogue of the Gasnault Collection, with an introduction, historical notes, and over 270 marks in facsimile."

The ceramic collection formed by Mr. Paul Gasnault, of Paris, was purchased by Mr. Dubouché, and presented by him to the Limoges Museum, in which establishment it has found a permanent abode. It contains 1855 Nos. of pottery, faïence, porcelain, and glass of all countries, selected with great care and judgment by the former owner.

—— Une page d'histoire. La manufacture de Sèvres en l'an viii. *Paris*, Champion, 1888. 4°, pp. 19. (Reprint from the *Gazette des Beaux Arts.*)

"A page of history. The Sèvres

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manufactory in the year viii of the République (1798)."

A dark page in the annals of the Sèvres works is transcribed in this interesting paper. France, crushed by national calamities, revolutions, foreign invasions, and financial ruin, could take little heed of the miserable condition in which the late royal manufactory of porcelain was placed by the force of events. Selling the expensive ware, which continued to be produced, was quite out of the question, and the annual state grant was no longer paid. In the year 1798 artists and workmen, who for many months had received no wages, were reduced to absolute destitution. Bread was baked in the works, and a few pounds of meat were occasionally distributed; but the supplies, bought on credit, were of such bad quality that the scheme of helping the work-people in that way had to be abandoned. These heartrending circumstances prevailed until Napoleon became First Consul. He appointed Brongniart director of the manufactory in the year 1800. The wise and firm management of the new director was not long in effecting a complete transformation. This, however, was not done without some sacrifices. To obtain the indispensable funds he decided to sell by public auction the larger part of the warehouse's contents. Through these and other well-planned measures, he succeeded in restoring the unsettled administration to order.

—— The soft porcelain of Sèvres, translated into English by H. F. Andersen. 50 plates, representing 250 water-colour subjects after the originals. *London*, Nimmo, 1889. Fol., pp. 32. £8, 8s. The French edition appeared in the same year.

The lack of a good and comprehensive history of the manufactory of Sèvres and of its incomparable porcelain has always been regretted. When the announcement came that a volume worthy of the subject was at last on the eve of being issued, the news was heartily welcomed by all amateurs. No one could have been deemed to be better qualified to accomplish the task than Edouard Garnier. The position he was known to have occupied for many years as assistant curator of the Sèvres Museum, warranted the assumption that he had been able to gather, in that capacity, an amount of unpublished materials, written evidence, and local traditions, sufficient to supplement the knowledge already obtained, and assist in completing a perfect monograph. The subscription price, without being extravagant, was, however, considered high enough to allow the publisher to bring out the volume in a style consistent with the importance of the scheme. Such anticipations were not to be realised; the book came out, a disappointment to all. Instead of finding in it, as had been reasonably expected, a fully documented history of the manufactory of Sèvres, its progress and transformations, with a biographical account of its directors and artists, and a critical examination of its best productions, one had to be satisfied with a few pages of letterpress, a large portion of which is occupied by a summary of the well-known facts relating to the introduction of porcelain manufacture in Europe; a chapter on imitations and forgeries, without any new original matter; a brief commonplace history of the manufactory, and the list of painters' marks already given in scores of other books. The plates were similarly disappointing by being far below the standard expected in such a work.

—— Exposition de 1889. La manufacture de Sèvres. *Paris*, Champion, 1889. 8°. (Reprint from the *Journal officiel*.)

"Exhibition of 1889. The manufactory of Sèvres."

—— La manufacture de Sèvres. *Paris*, Charmerot, 1890. 8°, pp. 15.

A vindication of the national establishment, written on the occasion of a bill having been introduced before the Chamber of Deputies, for the suppression of the annual state grant of 624,000 fcs.

—— L'industrie de la porcelaine en France au xviii[e] siècle. Sèvres, Limoges. *Paris*, 1890. 8°, pp. 16.

"The porcelain industry in France, in the eighteenth century. Sèvres, Limoges."

A lecture delivered by Mr. Garnier at the Limoges congress.

—— Sur un vase de Sèvres du musée du Louvre. *Paris*, Le Cerf. S.d. 8°, pp. 10. (Reprint from the *Bulletin des Musées*.)

"A Sèvres vase in the Louvre Museum."

This vase, two metres high, one of the most elaborate and costly productions of the Sèvres manufactory, was executed in 1783. A frieze of figures in white biscuit forms the middle portion; it was modelled by Boisot. The top and bottom parts of the vase are decorated in gold on a blue ground. Bronze mounts, chased by Thomire in the highest perfection of the art, complete the decoration. For the execution of these bronzes Thomire presented a bill which amounted to 107,703 liv. 11s.

—— La faïence japonée et la fabrique de Pourpres (Var). *Chartres*, impr. Garnier, 1893. 8°, pp. 12; illustrs.

"Japanned faïence and the Pourpres factory in the Var department."

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A faïence jug in the Sèvres Museum, marked "Pourpre Japonne," had caused A. Demmin to believe that it was made in a factory of that name, and, accordingly, he entered the mention of the Pourpres factory in his *Guide de l'amateur*. The name has since found a place in all the lists of ancient faïence works given by subsequent writers. Garnier proves that the inscription simply refers to the colour and style of a certain decorative pattern produced by a Paris manufacturer.

GARNIER (Edouard).—Dictionnaire de la céramique. Faïences, Grès, Poteries. *Paris*, Libr. de l'Art, 1894. 8°, pp. lxiii-258; with 20 col. pls. and facsimile of marks. 3 fcs.

"Dictionary of the ceramic art. Faïence, stoneware, pottery."

—— Manufacture nationale de Sèvres. Catalogue du Musée Céramique. Faïences. *Paris*, Leroux, 1897. 8°, pp. xlvi-686; marks and monograms. 10 fcs.

"National manufactory of Sèvres. Catalogue of the ceramic museum. Potteries."

GARNIER (E.) and GASNAULT (P.).—French pottery. *London*, Chapman & Hall, 1884. 8°, pp. 183; with 49 illustrs. One of the handbooks of the South Kensington Museum.

This handbook, based on the previous work of the author, and illustrated with examples in the museum, has been translated into English by Mr. P. Villars.

GARNIER (E.) ET GUIGNET (E.).—La céramique ancienne et moderne. *Paris*, Alcan, 1899. 8°, pp. 311; with 69 half-tone illustrs. 6 fcs.

"Ancient and modern ceramics."

The historical part is treated by Mr. Garnier, and Mr. Guignet is responsible for the technical portion.

GARTHE (Collection Hugo).—Catalogue of sale. *Cologne*, Heberle, 1877. 8°, pp. 190-28; with 4 pls.

Collection of a well-known amateur of Cologne. Ceramics, Nos. 1-492, rich in ancient stoneware. Supplement: terra sigillata and Roman pottery, Nos. 891-1078.

GASNAULT (Paul).—La collection Jacquemart et le musée céramique de Limoges. *Paris*, 1876. 4°, pp. 21; vigns. (Reprint from *L'Art*.) 5 fcs.

"The Jacquemart collection and the ceramic museum of Limoges."

—— Ville de Limoges. Musée céramique A. Dubouché. Catalogue de la collection Jacquemart publié d'après le manuscrit original laissé par A. Jacquemart, avec une introduction par M. P. Gasnault et un portrait gravé à l'eau-forte par M. J. Jacquemart. *Paris*, typ. Unsinger, 1879. 4°, pp. xiv-110; with a portrait etched by J. Jacquemart. 10 fcs.

The collection formed by A. Jacquemart was acquired after his death by A. Dubouché, who presented it to the Municipal Ceramic Museum of Limoges. It comprises 587 Nos. The specimens, selected as representatives of the various styles of manufacture, do not include any piece of a high order. Mr. Gasnault, a distinguished collector, was a staunch friend and constant collaborator of A. Jacquemart. He published the MS. catalogue prepared by the latter, preserving all the attributions given, even in the cases where their inaccuracy had been demonstrated. After the death of A. Dubouché, Mr. Gasnault was appointed honorary curator of the Limoges Museum.

GASNAULT (Collection).—See Garnier.

GASTALDI (B.).—Lake habitations and prehistoric remains in Northern and Central Italy. Translated by C. H. Chambers. *London*, 1865. 8°; woodcuts (pp. 25-35: pottery).

GATTY (Ch. T.).—Liverpool Art Club. Catalogue of a loan collection of the works of Josiah Wedgwood. *Liverpool*, 1879. 8°. Reprinted in 4° size. Pp. 190; with 15 autotype pls. 15s.

To illustrate, as far as possible, the various sections of the catalogue issued by Josiah Wedgwood, has been the motive of the organisers of this exhibition. The Liverpool Museum lent the best examples of the Mayer collection, and the private collectors of England made it a duty to send the finest specimens in their possession. One is not likely to see again such a select and comprehensive collection of old

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Wedgwood ware as the one which was exhibited in 1879 at the Liverpool Art Club.

—— On some mediæval pottery recently found in Derbyshire. *Liverpool*, 1879. 8°, pp. 10; with 2 pls. (Reprint from *Transactions of the Hist. Soc. of Lancashire and Cheshire.*)

On the occasion of the discovery of some fragments of uncertain date Mr. Gatty wrote this paper, in which he expresses the opinion that many of the so-called Norman jugs, occasionally dug up in Derbyshire, are of a much later period than the one usually ascribed to them.

—— The Liverpool potteries. *Liverpool*, Baker, 1882. 8°, pp. 48.

In his capacity of curator of the Liverpool Museum, Mr. Gatty has had special facilities for investigating the subject of the local potteries. He found the civil records full of entries which testify to the importance that the industry had once attained in the town. He has had his notes printed for our benefit, and as a supplement to the information already published by J. Mayer.

GAUTHIER (J.).—Note sur un carrelage émaillé du xiv^e^ siècle, découvert au chateau de Roulans (Doubs). *Besançon*, 1885. 8°, pp. 8; with 3 pls. (Reprint from *Bulletin de l'Academie de Besançon.*)

"Notice of a tile pavement of the fourteenth century, discovered at the Roulans Castle (Doubs)."

From the coats of arms introduced in the general design one is led to infer that it was made by order of Jean de Vienne, admiral of France, 1341-46, who often resided at the Roulans Castle, his native place.

GAUTIER (J. E.) et LAMPRE (G.).—Fouilles de Moussian. *Chartres*, Durand, 1905. 4°, pp. 90; with 1 col. pl. and 308 text illustrs. 10 fcs.

An account of the Moussian excavations. It is illustrated with the reproduction of fragments of antique Chaldean pottery.

GAY (L'Abbé A.).—Histoire du village de Castellet-lès-Leberon, sous le rapport civil et religieux, geographique et descriptif. *Forcalquier*, Masson, 1878. 8°, pp. 126. 2 fcs.

"History of the village of Castellet-lès-Leberon (Vaucluse)."

César Moulin, the son of a master potter of Apt, established in 1728 a pottery manufactory at Castellet, where he made, chiefly, articles of marbled clay similar to those his father had made at Apt before him. Although his works were placed under the patronage of Baron de Brancas, he had for years to fight against the malevolence of the neighbours who attempted, repeatedly, to drive him away from the village, on the plea that the firing of his ovens would, in a short time, consume all the trees of the surrounding forests. To the account of the difficulties the manufacturer had to contend with—a characteristic narrative of provincial life in the good old times—is added the description of the best works of César Moulin and his successors, still in the possession of the descendants of the ancient families of the district.

GAY (Maria). — Bernard Palissy. Poëme. *Saintes*, 1875. 8°, pp. 15.

The lute has been tuned to sing the doings of Palissy, the potter, a lute always ready to answer the call of emergency. Chord after chord, rhyme after rhyme, the stately ode streams on, stiff and frigid. The style is most classical in its turgid correctness. One would look in vain for a hole to pick in the faultless versification, for an unguarded expression in this long-winded rhapsody. This is indeed poetry, according to a certain academical standard, but we doubt whether poetry could ever assume a more refrigerant form, and whether the history of the great potter has ever been rendered more wearisome to read.

GAYET (Al.).—L'Art Persan. *Paris*, Quantin, 1895. 8°, pp. 318; with numerous illustrs. 4 fcs. (Ceramics, pp. 195-209.)

"Persian Art."

—— Le rôle de la faïence dans l'antiquité égyptienne. *Paris*, 1894. 8°. (Extr. from the *Gazette des Beaux Arts.*)

GEBHARDT (S. Ch. R.).—Das Ganze der Ziegelfabrikation sowie der Kalk und Gypsbrennerei. Nebst Beschreibung und Abbildung der in neuester Zeit in England und Frankreich erfundenen un verbesserten Maschinen zum Ziegelschalen, sowie Pressen, um Thon oder Erde in Formen zu drücken,

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neuer verbesserter Dachziegeln. Ein nützliches Handbuch für jeden Ziegelei-Besitzer, inbesondere für diejenigen, welche die Fabrikation der Ziegeln im Grossen betreiben wollen. *Quedlinburg*, 1835. 12°, pp. 93; with 4 pls. A revised edition was published in 1837; with 5 pls.

"A complete treatise of tile manufacture, together with the burning of lime and plaster. With the description and the design of the machinery, newly invented or improved in England and France for the making of tiles, either by stamping or pressing, for moulding marl or clay into shape, an improved roof tile, etc. A useful handbook for every tile manufacturer, especially for wholesale makers."

GEBHARDT (S. Ch. R.).—Die neuesten Erfindungen und Verbesserungen im Betreff der Ziegelfabrikation, sowie der Kalk und Gyps-Brennerei. Eine prakt. Anweisung alle Arten Dachziegel, etc., zu bereiten. *Quedlinburg*, s.d. 2 parts; with 15 pls.

"The latest inventions and improvements in the tile manufacture, as well as the burning of lime and plaster. Practical directions for making all kinds of roof tiles, etc."

GEDON (Collection Lorenz).—Die Kunst-Sammlung Lorenz Gedon. *München*, Hirth, 1884. 4°, pp. 126; with 32 pls. and illustrs. in text. 10 m.

This collection, formed by an architect of Munich, was sold by Heberle; the catalogue is among the best published by that firm. It contains a few fine ceramic objects, chiefly Flemish and German stoneware, with five illustrations.

GÉFFROY (A.).—Oenomaüs, Pélops et Hippodamie. Vase peint inedit. *Rome*, 1881. 4°; 1 pl.

"An inedited painted vase."

—— L'épigraphie doliaire chez les Romains. *Paris*, 1886. 4°, pp. 47.

"The epigraphy of Roman pottery."

GEFFROY (Gustave).—Bernard Palissy. Illustré de nombreuse gravures par A. Denis. *Paris*, Librairie d'Education laïque, 1881. 18°, pp. 88. 1 fc.

Most of the notices on Palissy's life show that one particular aspect of his many-sided character has captivated the writer, who expatiates upon the passages of his works best calculated to serve a doctrinal purpose. Here the aim in view seems to have been simply to add another volume to the catalogue of a cheap educational library.

GEHLEN (A. F.).—Ueber das Vorkommen und die Gewinnung der Porcellanerde im ehemaligen Fürstenthum Passau. *Passau*, 1881. 18°, pp. 26.

"Upon the finding and the extraction of the porcelain clay in the ancient principality of Passau."

The kaolin of Passau was employed by all the manufactories of hard porcelain in Germany.

GEHRING (R.).—Griechische Gefässe. Umrisse in Naturgrosse nach Originalen gezeichnet. *Landshut*, 1892. Part 1. Fol.; 8 pls.

"Greek vases. Drawn full size in outline after the originals."

GEINITZ (H. B.).—Die Urnenfelder von Strehlen und Grossenhain. *Cassel*, Tischer, 1876. 4°, pp. 32; with 10 col. pls. of urns. 12 m.

"The urn fields of Strehlen and Grossenhain."

GENICK (A.). — Kunstgewerbliche Vorbilder. Keramik: I. Gefässe Formen des klassischen Alterthums. *Berlin*, 1876. Fol.

"Models for the Industrial Arts. Ceramics: I. Forms of the vessels of classical antiquity."

—— Griechische Keramik. *Berlin*, 1883. 2nd ed. Fol.; 43 pls. With a vol. of text by A. Furtwängler. 4°. 80 m.

"Greek ceramics."

Reproduction of vases and their decoration in the actual size of the originals.

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GENNARI.—Sopra l'antica arte ceramica in Padova. Memoria stampata in occasione delle nozze Bianchini—Da Zara. *Padova*, 1877.

"The ancient ceramic art in Padua. Printed on the occasion of the Bianchini-Da Zara wedding feast."

GENOLINI (Angelo).—Maioliche italiane. Marche e monogrammi. *Milano*, Dumolard, 1881. 4°, pp. 172; with 35 pls., containing 618 marks. 25 fcs.

"Italian majolica; marks and monograms."

A concise review of the history of Italian ceramic art. All that has been written on the subject will be found briefly summarised in this volume. Most of the monographs and articles published upon the various centres of manufacture having now become difficult to obtain, a good digest of their contents is of great value to the collector. Mr. Genolini is a well-known expert in the "curiosity" trade. He gives us the benefit of his personal experience, and does not willingly embark in debatable speculations.

—— Le maioliche di Caffagiolo, o Casa Fasoli. *Milano*, 1882. 4°, pp. 14. 5 fcs.

"The majolica of Caffagiolo, or Casa Fasoli."

C. Malagola had tried to establish that no majolica factory had ever existed in the Tuscan village of Caffagiolo, and that all the pieces inscribed with that mark were of Faenza manufacture. In support of his opinion he mentioned the fact that the family of Faxoli was known to have given some potters to the town of Faenza; he pretended that the mark should be read as "Casa Fasoli," and be, consequently, attributed to these potters. Mr. Genolini has done much to confute such an assertion, and a perusal of his paper will win the approval of all unprejudiced connoisseurs.

GENTELE (J. G.).—Lehrbuch im Potteriefache, enthaltend, im ersten Theile: Die Beschreibung der Fabrikation des englischen Steingutes, der Chinawaare, des Steinzeuges, des Steingutes und Feldspath-Porzellans auf dem Continente; der Siderolith- und Terralith-Geschirre; der gefärbten Fayence und der Kachel-Oefen. Im zweiten Theile: Die chemischen Verhältniss der im Potteriefache gebrauchten Materialien und Rohstoffe, die Bereitung der Farben, Analysen der Rohmateralien. Herausgegeben von J. G. Gentele, Chemiker zu Stockholm und Gustafsberg. *Gehren*, 1856. 8°, pp. 526. 5 m.

"Text book of the potter's art, containing in Part I.:—Description of the methods of manufacturing English earthenware and china, stoneware, the earthenware and hard porcelain of the Continent, lacquered ware, painted faïence, and earthenware stoves. In Part II.:—The chemical nature of the substances and raw materials employed in the manufacture of pottery, the preparation of colours, and the chemical analysis of the raw materials. Published by J. G. Gentele, chemist of the Stockholm and Gustafsberg manufactories."

The processes in use in the English manufactories are described by a practical potter who has learned them in Sweden. In the appendix are given a few particulars on the Gustafsberg works, the regulations imposed upon the workmen, and also some general notions of the way in which the work should be conducted in an earthenware manufactory.

GERARDIN.—Chimie industrielle. Essai sur l'art céramique. *Reims*, 1869. 8°, pp. 72.

"Industrial chemistry. Essay on the ceramic art."

A thesis presented before the examiners for the degree of B.Sc.

GERHARD (E.).—Rapporto intorno i vasi volcenti diretto all'Instituto di corrispondenza archeologica da Odoardo Gerhard, secretario dell'Instituto medesimo. *Roma*, estratto dagli Annali dell'Instituto, 1831. 8°, pp. 217; with 3 fold. pls. 3 fcs.

"Report on the Vulcian vases; addressed to the Institute of archæological correspondence."

Gerhard had already contributed many learned papers to the *Annali*, when he published this important report. In all his works on Greek vases, as indeed in all that came from his pen, the young secretary of the Institute had shown himself much in advance of the

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accepted notions of his times. A consummate knowledge of antiquity, coupled with a sound judgment, tempered in his writings the impulse of an imagination occasionally prone to yield to the same allurements which had urged his predecessors into displaying such a partiality for explaining what was inexplicable. He forestalled the reform which was soon to take place in the study of painted vases, and endeavoured to replace metaphysical conjectures by rational deductions. The complete list of Gerhard's work will be found in *Notice nécrologique sur Ed. Gerhard*, by J. De Witte. Bruxelles, 1871.

GERHARD (E.).—Neuerworbene antike Denkmäler des Königl. Museums zu Berlin . . . as Nachtrag zum Verzeichniss der Vasensammlung. *Berlin*, 1836-46. 8°. 3 parts. 8°; with 6 pls.

"New acquisitions of the Royal Museum of Berlin . . . a supplement to the catalogue of vases (by Lewezow)."

—— Auserlesene griechische Vasenbilder hauptsächlich etruskischen Fundorts. . . . *Berlin*, 1840-58. 4 vols. 4°; with 330 col. pls. £15.

"A selection of paintings on Greek vases chiefly found in Etruria."

Although Gerhard was very careful to reserve his commentaries for the paintings which had a manifest reference to mythology or to historical personages, the signification of a subject was, in his estimation, the first point to be considered. In forming this selection of Greek vase paintings, he was actuated by the ambition of demonstrating, through iconographic illustrations of the myths of the ancients, his theory that a deep-seated consciousness of a supreme being, unique in his essence, was concealed under the external polytheistic worship of the Greeks. The reproductions are, in these volumes, of smaller size than the originals, but they lose nothing by it in correctness. They are coloured in all copies, instead of being printed in mere outline, as was customary at the time.

—— Archemoros und die Hesperiden. Vasen Erklärung. *Berlin*, 1838. 4°, pp. 78; with 4 pls. 4s.

"Archemoros and the Hesperides. Explanation of a Greek vase painting."

The same article had been previously published in Italian under the title: "Il vaso del Archemoro." *Roma*, 1837.

—— Griechische Mysterienbilder, etc. *Stuttgart*, 1839. Fol., pp. 2; with 12 pls. 6 m.

"Painted vases with subjects referring to the Mysteries. Published for the first time."

Letterpress in French and German.

—— Notice sur le vase de Midias au Musée Britannique. *Berlin*, 1840. 4°, pp. 4; with 2 pls. 2s.

"Notice of the Midias Vase in the British Museum."

—— Tazze dipinte del real Museo di Berlino, proveniente delle scavazione d'Etruria, con indice dichiarativo. *Roma*, typ. Salvincei, 1842. Fol., p. 1; with 18 col. pls. 15 fcs.

"Painted tazzas of the Berlin Museum, discovered in the excavations made in Etruria; accompanied with a descriptive Index."

The work appeared without an author's name.

—— Etruskische und kampanische Vasenbilder des K. Museums zu Berlin. *Berlin*, 1843. Fol., pp. 46; with 38 pls. (mostly col.). 36 m.

"Paintings of the Etruscan and Campanian vases in the Berlin Museum."

—— Apulische Vasenbilder des K. Museums zu Berlin. *Berlin*, 1845. El. fol., pp. 34; with 21 pls. (mostly col.). 35 m.

"Paintings of the Apulian vases in the Berlin Museum."

—— Trinkschalen und Gefässe der K. Museums zu Berlin und anderer Sammlungen. *Berlin*, 1848-50. Fol., pp. iv-v-60; with 37 col. pls. £3, 3s.

"Drinking cups and vessels in the Berlin Museum and other collections."

(A first edition, with 19 pls., appeared in 1843.)

—— Danae, ein griechische Vasenbild. *Berlin*, 1854. 4°, pp. 15; with 1 pl. 2 m.

"Danae, a painting of a Greek vase."

The fourteenth programme of the Winckelmann fête.

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—— Ueber Hermenbilder auf griechischen Vasen. *Berlin*, 1856. 4°, pp. 25; with 5 pls.

"The representation of Hermes on Greek vases."

GERICKE (G.).—Der Industrieort Velten und seine Umgegend. *Velten*, 1894. 8°; with maps. 2 m.

"The industrial centre of Velten and its surroundings."

Velten is situated at a short distance from Berlin. The manufacture of earthenware stoves was established in the town in 1828. All particulars concerning the development of the industry are given in Part III., "The Velten Stove Industry," pp. 93-154.

GERSAIN (E. F.).—Catalogue raisonné des bijoux, porcelaines, etc., provenant de la succession de Mr. Angran, Vicomte de Fonspertuis. *Paris*, 1747. 12°, pp. 306-xlviii-vi; with 1 pl. by Cochin. 20 fcs.

The notices added by Gersain to the catalogue of the collection of M. de Fonspertuis, summarise the knowledge obtained at that time upon the Oriental porcelain. An analysis of the Memoirs of Reaumur is placed at the end. The catalogues prepared by Gersain are numerous, but we do not propose to give the entire list, which may be found in special works.

GERSPACH.—Notes sur la céramique chinoise. *Paris*, Quantin, 1877. 8°, pp. 14; marks. (Reprint from *Gazette des Beaux Arts.*)

"Notes on Chinese ceramics."

Description of a few characteristic examples of Chinese pottery and porcelain collected in China by Mr. Billeguin, a Frenchman, professor of chemistry at the Pekin College, at the request of the directors of the manufactory of Sèvres. They were deposited in the ceramic museum. The origin, price, and common use of each specimen was stated in the descriptive list forwarded at the same time; that list is given and commented upon in this paper.

—— La faïence et la porcelaine de Strasbourg. Les Hannongs; les maitres potiers d'Alsace. *Strasbourg*, 1883. 8°, pp. 24. (Reprint from the *Revue Alsatienne.*)

"The faïence and porcelain of Strasbourg. The Hannongs; the Alsatian master potters."

This article will be found reprinted in *Documents sur les anciennes faïenceries.*

—— Théodore Deck. *Paris*, Quantin, s.d. 4°, pp. 12; with 11 illustrs. (Reprint from the *Revue des arts décoratifs.*)

A friendship of long standing with Th. Deck has placed Mr. Gerspach in the position of inditing a most appreciative as well as truthful necrologic notice on the life and works of the great French potter.

Deck, a self-made man in the true sense of the word, began life as an apprentice in a stove manufactory of Strasbourg. At the close of his apprenticeship, he started on a pedestrian tour through northern Europe, taking temporary employment in the most noted factories, in order to improve his knowledge in all the branches of the art. After a few years of wandering, he settled in Paris, as foreman in an important stove manufactory. But his ambition could not be satisfied with a subordinate situation. Modeller and designer of no common taste, if not of much acquired talent, his ambition was to introduce a new style of pottery, free from the old traditions, and to gratify a newly-born longing for novelty. Ceramic manufacture was showing, at that moment, a steady improvement. Decorative faïence was coming to the front. But while the most audacious efforts had nothing higher in view than a servile imitation of Palissy ware and Italian majolica, Deck conducted his experiments in the direction of progress and modernism. He was impressed with the idea that the so-called fine arts should associate themselves with the revival of ceramics, and he felt that the artist would only be allured into joining the movement if he could be provided with technical means better calculated to serve his talent. For long he toiled in secrecy, and at last succeeded in obtaining special compositions of bodies and glazes, departing altogether from those usually employed in the trade, and which permitted the introduction of a gamut of colours of incomparable variety and brilliancy. It was in the Persian and Rhodian faïence, the first specimens of which had just come under notice, that he found the fundamental notions of the technical qualities he meant to apply to a new system of manufacture. Not only did he succeed in producing the turquoise and azure blues, the warm green, the dark purple, and the scarlet red only seen on the Rhodian ware, but he also found the way of placing these colours, together with many additional tints, at the service of the figure painter.

His genial manners had won him the friendship of many young and rising artists; the admiration excited by the result of his experiments, and the simplicity of their practice, secured him willing assistance. The earliest outcome of the collaboration of such a consummate potter with a group of talented decorative artists such as Hamon, Ranvier, Hancker, Hermann, and many others, struck all amateurs of ceramic art as a revelation; an immense success was at once achieved. Deck's working capital, as a manufacturer, was meagre in the extreme; but his friendly associates were satisfied to wait for the re-

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muneration of their work, till the coming of an eventual purchaser. The conditions were, and always remained so, that when a piece had been sold, the price paid for it was equally divided between the painter and the potter. It was owing to these conditions that Deck, without calling to his assistance the support of extraneous capital, was enabled to build his first oven, and gradually to increase his premises until they had attained the proportions of an important manufactory. Notwithstanding his limited financial resources his showroom was, from the first, filled with artistic pieces which, under ordinary circumstances, could not have been brought together without an enormous outlay. Plaques and dishes worth as much as three or four hundred pounds each were common. His business dealings were conducted with the strictest fairness; the artists who volunteered to work with him at the outset, continued to do so till the end.

The climax of his success was marked by his accession to the highest position a French potter could attain, one, indeed, that no potter had filled before him, that of Director of the National Manufactory of Sèvres. It is, however, to be questioned whether Deck would not have better served the advance of ceramic art by remaining a free and independent faïence manufacturer, instead of becoming the head of an official establishment, where he had to reckon with deep-rooted customs, and struggle against adverse considerations of all kinds, impediments that no man with revolutionary tendencies could have possibly surmounted. At any rate death carried him away before he had had time to accomplish the changes and amelioration he had meditated. His short period of management of the National Manufactory remained, comparatively, fruitless.

GERSPACH.—Documents sur les anciennes faïenceries françaises et la manufacture de Sèvres. *Paris*, Renouard, 1891. 8°, pp. 246. 10 fcs.

"Documents for the history of the ancient faïence factories of France, and the manufactory of Sèvres."

As the title of this book implies, it is a collection of ancient documents which could be extended to any number of volumes. During many years of research, official deeds, private contracts, extracts from account books and business correspondence, quotations from out-of-the-way volumes, have been jotted down as they came to hand. They were subsequently docketed by the writer in alphabetical order, and annotated for publication. Under the headings Douai, Rouen, Montereau, etc., will be found many interesting particulars respecting the English potters who introduced into France the manufacture of earthenware after the English fashion.

GESTOS Y PEREZ (J.).—Ensayo de un diccionario de los artifices que floreciero en Sevilla desde el siglo xiii al xviii inclusive. *Sevilla*, 1899. 4°. "Ceramists." Vol. i., pp. 72-106. 10s.

"Essay of a dictionary of the artists who flourished in Seville from the thirteenth to the eighteenth century."

The list of the ceramists has been reprinted in the following work.

—— Historia de los Barros vidriados Sevillianos desde sus origines hasta nuestro dias. *Sevilla*, tip. La Andalucia moderna, 1894. 4°, pp. 365; with 20 pls. (5 col.), and 81 text illustrs. 25s.

"History of the enamelled pottery of Seville from its origin up to the present day."

For the first time the history of the ceramic art of Spain is here unfolded in a comprehensive and acceptable form. Although purporting to be restricted to the especial examination of the productions of the Seville potters, the work of Mr. Gestos y Perez throws a vivid light on the condition of the art in the peninsula through the whole course of its career. Seville may claim to be considered as the home of Spanish ceramics. There all the varieties of pottery, corresponding with the wants and tastes of the people, have been extensively and successfully manufactured. The Moorish mosaics of the thirteenth century, formed by the geometric arrangement of strips of enamelled clay variously shaped and coloured, cover the internal and outside walls of the most ancient edifices. In those of the next period we see patterns of a similar character obtained by means of square tiles, on which the design has been sunk and filled in with coloured glazes. At the same time appears the ware with metallic lustres, long believed to have been made only at Valencia. Numerous examples are still extant of the elaborate majolica panels, painted with figure subjects, the style of which had been introduced, in the sixteenth century, by Italian artists. Lastly, the period of decline is amply represented by the somewhat indifferent imitations of the French and Dutch faïence made during the eighteenth century. To trace, with the support of well selected examples and historical documents, the development of all these branches of the art in a single centre of manufacture, is certainly a great move towards laying the foundations of a complete history of Iberian ceramics.

GETTY (Edmund).—Notices of Chinese seals found in Ireland. *Dublin*, Hodges & Smith, 1850. Sm. 4°, pp. 40; with title page and 19 pls. of seals. 6s.

Porcelain seals, of Chinese origin, have been discovered from time to time in Ireland, imbedded in the soil of localities far distant from each other. How they found their way into the country is a problem which still awaits a

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solution. The inscriptions they bear have an archaic character, but the same signs are, it is said, still used in China on modern seals.

GETZ (J.).—Handbook of a collection of Chinese porcelain loaned by A. Garland. Metropolitan Museum of Art. *New York*, 1895, 8°, pp. 56; with 32 half-tone pls.

GEVERS (Collection E.).—Catalogue of sale. *Antwerp*, 1883. 8°, pp. 72; with 5 pls.

Oriental porcelain, 609 Nos.; majolica, etc., Nos. 622 to 663. Notice by H. van Duyse.

GEYER (D. joh. Daniel). — Müssiger Reise-stunden. Güte Bedanken von der Bucarophagia Africana und denen Mohren esterer Welt. *Dresden*, Christian Zilschern, 1735. Sm. 4°, pp. 56.

"Pleasant hours of an idler. Good thoughts upon the Bucarophagy in Africa and the negroes of the eastern world."

"The high-born, highly respectable Bucaro." So were qualified these precious potteries; and so runs the title of the first chapter of the extra-pedantic and circumlocutory essay on their supposed virtues, written by a *doctissimus medicus* of the Dr. Sangrado school. If the works of Bellori and Magalotti have not made clear, to the satisfaction of the ceramic student, what was the precise nature of the Bucaros, he must be prepared to leave this book in a state of increased perplexity.

Dr. Geyer confesses that he had previously no occasion to inquire into the subject, when a curious case obliged him to make of it a serious study. He was one day called to attend, in his medical capacity, a noble lady who was suffering from the consequences of having eaten a whole cup and a saucer of Bucaro. A morbid passion for scented clay-eating had spread amongst the ladies of the higher rank. He quotes the verses of a Venetian poet, who says:

"Bucaro e uno appetito di Donna gravida," etc.

A similar cup to the one which had been eaten was shown to the doctor. It was of small size, made of yellowish clay, unbaked, so that it could easily be ground into powder; this powder was usually mixed with sugar and flour, and made into lozenges. We recognise, from the description, the cups of "terra sigillata," of which several examples are still extant. The doctor believes them to come from Africa, where, according to the traveller, P. Gages, the natives fashion their drinking vessels with a certain white or grey clay mixed with spices and perfumes. From the further statement that such vessels possess the strange quality of keeping the water cool in hot weather, we see that he refers to the bardakes or gargoulets of the Arabs, rather than to the Mexican vases described by other authors. This virtue of cooling the water has caused, says he, the Holy Inquisition in its tender solicitude for all sufferers, to provide, at great cost, a large number of such African gargoulets for the use of the heretics and schismatics sentenced to be burned to death; so that, at least, during the remainder of their last prison life, they could enjoy all the comforts of the wealthy. We shall refrain from entering into the particulars of the treatment to which he subjected his unfortunate patient, but we are certain it will amuse the reader who may have the good fortune of dropping upon a copy of this curious pamphlet. From this the writer passes on to giving his opinion upon the many other virtues ascribed to the Bucaro. He has no great faith in the accredited opinion that they cannot stand the contact of poison without breaking to pieces, nor that they can cure all possible illnesses. The assertion that a negro can be turned into a white man by eating the clay during a certain time, is by him victoriously confuted.

GEYMET.—Traité pratique des émaux photographiques. Secrèts (tours de main, formules, palette complete, etc.), à l'usage du photographe émailleur sur plaques et sur porcelaine. 3rd édition. *Paris*, Gauthier-Villars, 1885. 18°, pp. 160. 5 fcs.

"A practical treatise of photographic enamels. Secrets for the use of the photographer upon enamelled plates and upon porcelain. (Manipulations, formulas, the complete series of colours, etc.")

—— Traité pratique de céramique photographique. Epreuves irisées or et argent. *Paris*, G. Villars, 1885. 18°.

"A practical treatise of ceramic photography. Proofs with iridescent gold and silver (a complement to the previous work)."

GHELTOF (G. M. Urbani de).—Catalogo del museo civico di Venezia. *Venezia*, 1872. 8°. Majoliche, pp. 22; with marks. Porcellane, Vetri, e Smalti, pp. 12. (Reprint from the *Archivio Veneto.*) 3 fcs.

—— Studi intorno alla ceramica Veneziana. *Venezia*, 1876. (Privately printed.) 8°, pp. 90-150. 10 fcs.

"Researches on the history of Venetian ceramics."

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The archives of Venice have kept the records of a translucid porcelain having been made in the town, by one Maestro Antonio, at such an early date that any authenticated specimen of the ware, could it ever be found, would be one of the greatest curiosities of ceramic art. An application to the provincial Council, discovered by Mr. de Gheltof, seems to leave no doubt that, in 1518, the applicant, a German named Leonardo Peringer, was then making a kind of porcelain similar in all points to that imported from the East. From other documents we gather that the manufacture of majolica was also thriving at Venice at the same period. The tile pavement still extant in the church of S. Sebastian shows that the production could stand comparison with the best works of other centres. Marks occurring very seldom upon the early Venetian majolica, it is scantily represented by identified examples in the ceramic collections. Mr. de Gheltof has compiled a list of all the names of potters appearing in contemporary registers, in which we find that no fewer than forty-two masters were at work in Venice during the sixteenth century, a sufficient proof of the importance reached at that time by the local industry. The appendix contains transcripts of several official documents of the thirteenth century, having reference to the regulations of the trade of potmakers. Vessels and fragments of pottery, which may be ascribed to that period, were discovered under the foundations of S. Marc; they are described in the introductory chapter.

GHELTOF (G. M. Urbani de).—La manifattura di maiolica e di porcellana in Este. *Venezia*, 1876. 8°, pp. 23. 3 fcs.

"The manufacture of majolica and porcelain in Este."

G. B. Brunello established the manufacture of majolica in Este towards 1765. He also produced good porcelain, principally figures and groups, and introduced imitations of English earthenware, for the making of which himself and his successors obtained several privileges.

—— Fabbriche di maiolica e di porcellana in Bassano e in Angarana. *Venezia*, 1876. Sq. 8°, pp. 31. 6 fcs.

"The factories of majolica and porcelain at Bassano and Angarana."

Additional information on the manufactories of Antonibon, of which Bassegio had previously given a short account.

—— Ceramica Vicentina. *Venezia*, 1876. 8°, pp. 3. (Reprint from *Archivio Veneto.*)

—— Una fabbrica di porcellana in Venezia, 1470. *Venezia*, 1878. 12°.

"A porcelain manufactory at Venice in 1470."

The last discovery regarding the making of porcelain at Venice, was conveyed through the contents of a letter, written by Father Uielmo da Bologne, dated April, 1470, and addressed to a friend in Padua. The writer describes in it the marvellous translucid ware, painted with many colours, which was made by Maestro Antonio, the alchemist, at his oven of San Simeone. He also informs his correspondent that, to make him judge of the beauty of the new porcelain, he has sent him a vase and a basin of the learned man's own make, so fine and so perfect that they might be mistaken for vessels of Oriental origin.

—— La ceramica in Padova. *Padova*, Prosperini, 1888. 8°, pp. 31; with 2 illustrs.

"Ceramic art in Padua."

Documents relating to the pottery made at Padua in the fourteenth and fifteenth centuries, and to the manufacture of majolica introduced in 1544.

—— Note storiche ed artistiche sulla ceramica italiana. See **Erculei-Roma.**

GIBBS and CANNING.—Terra-cotta manufacturers. *Tamworth*, s.d. 4°; 24 lith. pls. of architectural terra-cotta. Pattern book.

GIESBERG (Collection B.). — *Cologne*, Heberle, 1894. 8°, pp. 95; 3 pls.

Catalogue of sale. Ceramics, Nos. 1-424.

GILLES. — Antiquités du Bosphore Cimmerien, conservées au Musée Impérial de l'Ermitage, etc. *St. Pétersbourg*, 1854. 2 vols. 8°; with text illustrs. and folio atlas of 91 pls. £20.

"Antiquities of the Cimmerian Bosphorus preserved in the Imperial Museum, the "Ermitage." Text in Russian and French.

A splendid work published by command of H.M. the Emperor of Russia. The plates, drawn by R. Piccard and Solutzeff, reproduce with fidelity the Greek antiquities, some of a very high order, discovered in the excavations conducted on the two banks of the Bosphorus since the year 1821. Ceramics are represented by: Painted vases, 20 col. pls.; Terra-cotta, 14 col. pls.

Mr. Gilles, who has signed the preface and superintended the publication, was curator of the Ermitage Museum.

The work has been reprinted, with repro-

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ductions of the plates in 8vo. size, by S. Reinach. *Paris*, 1892.

GILLOT (Collection Ch.).—Catalogue of sale. Japanese art. *Paris*, 1904. 4°, pp. 298; with num. pls. and text illustrs. Ceramics, pp. 93-149. 20 fcs.

GINORI (L.). — Alcuni parole agli operai della manifattura di Doccia. *Firenze*, Barbera, 1869. 8°.

"A few words to the workpeople of the Doccia manufactory."

A treaty of commerce was on the point of being concluded between Italy and France, which would open the Italian market to foreign ware. In delivering this address to his workmen, the Marquis of Ginori described the conditions that the threatening competition would create for the home trade, impressing upon their minds the absolute necessity of meeting the danger by improved manufacture and cheapness of production.

GIOANETTI (V. A.).—Discorso sulla fabbrica di porcellana stabilita in Vinovo. *Torino*, typ. Favale, 1859. 18°, pp. 11.

"An account of the porcelain manufactory established at Vinovo."

This article, which had appeared in the *Life of V. A. Gioanetti*, Professor of Medicine, was reprinted in pamphlet form at the expense of Sir James Hudson, H.B.M. Minister at Turin.

GIRARD (A.).—Exposition universelle de 1867 à Paris. Rapports du jury international publiés sous la direction de M. Michel Chevalier. Faïences fines, faïences décoratives et porcelaines tendres. *Paris*, impr. P. Dupont, 1867. 8°, pp. 56.

"International Exhibition at Paris in 1867. Reports of the international jury. Earthenware, decorative faïence, and soft porcelain."

In the same volume are also printed the following reports:—Section I. "Terra-cotta and Stoneware," by Mr. Chandelon. Section III. "Hard Porcelain," by Mr. Dommartin.

GIRARD (P.).—Le cratère d'Orviéto et les jeux de physionomie dans la céramique grécque. *Paris*, Charmerot, 1897. 4°, pp. 49; with 12 illustrs. (Reprint from the *Monuments grecs.*)

"The crater of Orvieto, and the expression of the human face in Greek ceramics."

GIRAUD (J. B.).—Recueil descriptif et raisonné des principaux objets d'art ayant figuré à l'éxposition rétrospective de Lyon en 1877. *Lyon*, impr. Perrin, 1878. Fol., pp. 32; with 83 photographic plates. £4.

"A selection of the chief works of art which have figured at the retrospective Exhibition of Lyons in 1877, with historical notes and descriptive text."

GIROT (Maurice).—Notice sur les Porcelaines de Zurich, Nyon et Genève. *Genève*, impr. Kündig, 1896. 8°, pp. 9. (Reprint from the *Catalogue de l'art ancien à l'Exposition nationale*, 1896.)

"Notice of the porcelain of Zurich, Nyon, and Geneva."

GIRY (A.).—Notice sur un traité du Moyen-Age, intitulé: "De coloribus et artibus romanorum." *Paris*, 1878. 8°, pp. 20.

"Notice of a mediæval treatise on the colours and the arts of the Romans."

This is the "Heraclius treatise," previously printed and commented upon by Hendrie, Mrs. Merryfield, and Igles.

GLADSTONE (W. E.).—Wedgwood. An address. *London*, J. Murray, 1863. Sq. 8°, pp. 64. Portrait and 1 woodcut. 3s.

It is no more than what is due to the memory of an illustrious man, when one of the greatest authorities among the living rises to deliver a brilliant panegyric in glorification of a name momentarily bedimmed by the clouds of public indifference. No one better than a Gladstone could have made us understand the true genius of a Wedgwood. The mighty mind of the statesman, his consummate knowledge of men and experience of social questions, could readily realise the importance of the potter's industrial and philanthropic schemes. He could understand the confidence that their originator had set on their limitless possibilities and value, to its full extent, and the energy and perseverance with which an apparently rash venture had been brought into happy realisation.

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Brief, as it is, this eloquent address—in which the praise of all the particular achievements of the great craftsman have been made subservient to a correct estimation of the supremacy of his character as a leader of men, and an organiser of the industrial forces of his country—does more than a bulky, but matter-of-fact, biography could do, to make us estimate the sterling worth of the man. We become conscious of the fact that Wedgwood was great, not necessarily because a potter, but—if we may so say—although a potter. Placed by fate in any other centre of action, influenced by different circumstances, such a man was bound to exert, for the benefit of his fellow-workers, the powerful faculty of organisation, the constant hankering after betterment, and, lastly, the love for the beautiful in art, combined with a keen sense of its practical application to industry. These were the intellectual capacities which have placed the name of Wedgwood on a par with those we honour most highly.

The address was delivered at Burslem, on the occasion of the opening of the Wedgwood Institute, October 26th, 1863. A few historical errors have crept into the narrative; such as the date of the amputation of the leg, which was not performed, as Gladstone has been made to say, during Wedgwood's infancy, but in his mature age. To several other trifling inaccuracies attention should be called when the pamphlet, now difficult to obtain, is reprinted.

GLOT.—Observations des fabricants de porcelaine et de fayence du Royaume sur une adrèsse lue à l'Assemblée Nationale, Séance du 16 Janvier (1789). 8°, pp. 8.

"Observations by the porcelain and faïence manufacturers of the kingdom on the subject of an address read before the National Assembly."

An Englishman of the name of Potter, having petitioned the French National Assembly for the grant of a privilege which would secure to him the sole rights of manufacturing earthenware after the English manner, the society of manufacturers opposed his plea on the grounds that the same kind of pottery had already been tried without much success by several French potters.

We owe to Glot, a notable manufacturer of Sceaux, a complete list of all the pottery manufactories existing in France at the time.

GMELIN (Leopold).—Die Elemente der Gefässbildnerei mit besonderer Berücksichtigung der Keramic. Darlegung der Stilgesetze der Gefässbildnerei und Begründung derselben und der Hand der geschichtlichen Entwicklung sowie der zwecklichen und technischen Bedingungen, mit über 100 Abbildungen. Ein Wegweiser für den praktischen Keramiker. *München*, 1885. 8°, pp. 66; with illustrs. in the text and an atlas of 12 plates elephant folio, profiles and details of vases engraved in outline. 15 m.

"The elements of the art of vase-designing, with special remarks respecting its application to ceramics. An exposition of the fundamental laws which preside over the formation of styles and the selection of shapes of vases and vessels; considered from the historical, as well as from the rational and technical points of view. A guide for the practical ceramist."

A pedagogic attempt to submit the art of designing the shapes and ornamentation of vases to the systematic rules of a definite science. The professor has summarised the question under all its various aspects. It is taken for granted that the book finds the student in a state of complete ignorance of the subject, and it is confidently anticipated that its perusal will bring him to the apex of knowledge. No small intellectual exertion is expected from anyone who will volunteer to go through the multiplicity of examples of necks, handles, bodies, and feet of vessels of all kinds outlined on the gigantic plates of the atlas. He will have to master the distinctive characteristics of the productions of the ceramic art, from prehistoric times to the present day, and to study, besides, the practical application of each shape, the capabilities of the materials employed, together with many other pregnant points only hinted at in the book.

GODARD.—Procédés photographiques pour l'application directe sur la porcelaine avec couleurs vitrifiables, de dessins, photographies, etc. *Paris*, 1888. 12°. 2 fcs.

"Photographic processes for the application on porcelain, in vitrifiable colours, of drawings, photographs, etc."

GODMAN (Collection Du Cane).—Oriental and Spanish pottery and glass. *London*, 1901. Fol., pp. 86; with 76 photogr. pls.

The catalogue of a fine collection, privately printed. See **Wallis (H.)**

GOMES (J. A. M.).—A Vista Alegre. Apontamentos para a sua historia. *Porto*, 1883. 8°, pp. 45. 2 fcs.

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"Vista Alegre, materials towards its history."

A manufactory of hard porcelain was founded in that locality by A. F. Pinto Basto, in 1824. It supplied the home market with table ware and common articles of ornamentation. The factory is still at the head of the trade in Portugal.

GONSE (Louis). — L'Art Japonais. *Paris*, A. Quantin, 1883. 2 vols. 4°; numerous plates and illustrations in the text. £10.

"Japanese art."

A splendid publication, sumptuously illustrated. Chapter ix. "Ceramics," is written by M. S. Bing. It extends over 96 pages, with 5 pls. in chromolithograph representing a number of specimens, two etchings, and 62 illustrations. M. Bing has lived many years in Japan, and has derived his knowledge of Japanese art and Japanese artists from the best sources. He can, therefore, speak with authority on the subject, and we have every reason to trust the accuracy of his assertions. In his own estimation the merits of the earthenware pottery of Japan exceed that of its porcelain; in this last manufacture the Chinese have remained inimitable masters. The historical and technical accounts he gives of its development, and of the distinctive characteristics of the productions of the various provinces, are brief, clear, and, as far as they go, sufficient to still enhance the interest that modern collectors feel for Japanese ceramics.

—— L'Art ancien à l'Exposition de 1878. *Paris*, A. Quantin, 1879. 4°; with numerous plates and illustrs. 30 fcs.

"Ancient art at the Paris International Exhibition of 1878."

Contains the following articles: — "Les faïences italiennes et les faïences françaises de la Renaissance," by Alfred Darcel, pp. 19; "Les faïences françaises et les porcelaines," by Alfred Darcel, pp. 15; "La céramique de l'extrême Orient," by Paul Gasnault, pp. 21; "L'ancien art Mexicain," by Germaine de Poligny, pp. 7. All the above articles are copiously illustrated.

GOODE (W. J.). — Brother Goode's paper on old and modern Sèvres China. *London*, 1900. Sq. 8°, pp. 17; vigns.

One of the booklets printed for distribution among the members of the Society of "Ye Sette of Odd Volumes." This society, primitively composed exclusively of bibliophilists, used to meet on frequent occasions round the convivial table, under the presidency of Mr. Bernard Quaritch. They discoursed chiefly upon books and book-lore, and discussed the rare MSS. and valuable printed works that some of the members never failed to bring and submit to the brethren's inspection. Every new associate was expected to commemorate his admission by the printing of a paper treating of a subject with which he was particularly conversant. The extraneous element which had gradually insinuated itself into the learned society, secured a great variety of subjects. Mr. W. Goode, of South Audley Street, and who stood then at the head of the artistic china trade, was admitted in the capacity of "Potter to their Oddities." The paper gives an account of the Goode collection of Sèvres china, an important and valuable collection. If anything was wanted to remind us of the avocation of its possessor, we should find it in the stress laid upon the prices one has to pay for good specimens; a matter on which Mr. Goode was, undoubtedly, an unimpeachable authority.

—— (Collection W. J.).—Catalogue of sale. *London*, Christie's, 1895. 8°, pp. 34; with 8 pls. 5s.

The collection comprised 295 Nos. of Sèvres porcelain, among which we shall mention a set composed of one "Vaisseau à mat," and two "Eventail," jardinières for which Mr. Goode had paid £10,000. Many other pieces were of the highest order.

GÖPPINGER (A.).—Bouquets de fleurs et vieilles décorations du style Louis XV., reproduites d'après les originaux. *Paris*, Calavas (1885?). Sq. 8°; 33 col. pls. 15 fcs.

"Bouquets of flowers and old decorations in the Louis XV. style, reproduced from original examples."

GORCEIX (A.). — Essai d'un manuel théorique d'enfourneur pour la cuisson de la porcelaine. *Limoges*, 1867. 12°, pp. 16.

"Essay of a theoretical handbook for the guidance of the placer in the firing of china."

GOSSE (Edmund W.).—A critical essay on the life and works of George Tinworth. With a descriptive catalogue annexed. Published by the Fine Art Society, Limited, 148 Bond Street. *London*, 1883. Obl. fol., pp. 81; with 20 photogrs. printed by Goupil. £1, 10s.

The sculptor in terra-cotta, Tinworth, is the absolute personification of an ideal art craftsman. Studio and workshop may be adjacent fields on a common land, but a clear line of demarcation separates the one from the other. No conflict should be raised between the masters who reign

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supreme, each in his own region. The craftsman has no cause to depart from employing the material and tools of his craft and discard the technics he has painfully mastered—the artist may find himself at a disadvantage if he attempts to follow the craftsman upon his own ground.

All branches of decorative art have been illustrated by specialists of real genius; but they flourished at spasmodic intervals. The industrial artist, as he is called for want of a better name, after having glorified his calling during the past ages, had almost disappeared at the beginning of the last century. As a consequence of the low standard into which public taste had been allowed to sink, any art student endowed with lofty aspirations shunned with horror the idea of debasing his dawning talent by applying it to industry. On the other hand, it was considered good commercial policy on the part of the employer who chanced to meet with a designer gifted with imagination, or possessed of uncommon skill, to conceal carefully the share that this co-operator might have taken in the completion of a joint production.

International exhibitions were to effect a radical change in the relations of art to industry. Through their agency the industrial artist came to the front again, and reassumed his true character. It was no longer a hopeless prospect for an ambitious youth to join an art firm in which talent was to be recognised and efforts well requited. Under new circumstances the manufacturer began to realize that to associate with his own the name of a designer, or a modeller, on whom the eye of the public was already fixed, was to secure an additional chance of success. The recognition of many remarkable individualities in the field of decorative art—and Tinworth must be counted amongst them—was the result of the world fairs held in London and Paris. In the Lambeth pottery works Tinworth found in terra-cotta and stoneware the most congenial medium through which he could give expression to his inborn feelings. Although placed in more than modest circumstances, he passed as a student through the best art schools of London, and he received there as much classical instruction as his impulsive nature could assimilate. He was longing for the workshop, and when definitely settled amongst his friends, the potters of Lambeth, little did he trouble himself with lofty dreams of carving the marble or preparing a statue for the bronze founder. He delighted in unflagging handiwork; his leisure moments were occupied in cogitating over the next scriptural parable he proposed to illustrate, according to his own interpretation. Between two important figure subjects he was fond of decorating, as a rest for his mind, ordinary stoneware vessels which his dexterous hand covered with ingenious and graceful scrolls and rosettes. It is when we bear in mind the colossal aggregate of his productions that we can appreciate the true value of his talent. The excellence of the monument cannot be judged from a single stone. It is to be acknowledged, however, that each particular work commanded attention as bearing the impress of a striking personality. A complete list of the terra-cottas that came from his hands—if such a list could ever be drawn—would testify to the dignity of a life spent in unremitting labours, a life which should stand as an example for all earnest craftsmen to follow.

This handsome album, for the production of which no expense has been spared, might, however, have offered a better representative selection of examples of Tinworth's many-sided talent. We regret to see that his purely decorative works have been altogether omitted. Such important pieces as his original conception of the Tower of Babel; the elaborate salt-cellar he modelled as a present to Sir Henry Doulton; his admirable stoneware fountains; the beautiful pulpit made for the Philadelphia Exhibition, etc., were surely well worth reproduction.

GOSS (W. H.).—A sketch of the life and death of Llewellyn Jewitt. *London*, Bemrose & Sons, 1887. 8°, pp. 24. (Reprint from *The Reliquary*.)

This biographical notice of a well-known ceramic writer was supplemented by the publication of a bulky volume, *The Life and Death of L. Jewitt. Hanley*, Allbut and Daniels, 1887.

GÖTZE (A.).—Die Gefässformen und Ornamente der neolithischen schnurverzierten Keramik in Flussgebiete der Saale. *Jena*, 1891. 8°, pp. 72; with 2 pls. 3 m.

"The shapes and ornamentation of the neolithic ceramic vessels, decorated by the impression of strings or plaited thongs, found in the Saale valley."

An attempt to classify prehistoric earthen vessels into two broad groups—those decorated with incised lines and hand-traced geometrical figures, and those which bear the impression of ropes, or twisted strings or thongs. Much trouble has been taken to describe accurately a large number of cinerary and other urns discovered in Thuringia, and to establish a comparison between these latter and the urns discovered in other localities which offer these two particular methods of primitive ornamentation. We doubt, however, whether it will ever be possible to make these two varieties of workmanship indicative of place and method of manufacture, as the author seems to imply.

GOTZKOWSKY.—Geschichte eines patriotischen Kaufmans. S.l., 1769. 12°, pp. 192. 12 m.

"History of a patriotic merchant."

An autobiography of the founder of the Royal Porcelain Works of Berlin, in which the erroneous and accredited statement that Frederick the Great had kidnapped the artists and workmen, and carried away the models and moulds of the Meissen manufactory, in order to establish the manufacture of porcelain at Berlin, after the victory of his army in Saxony, is most distinctly disposed of.

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In the first pages of the book are related the efforts Gotzkowsky, then one of the leading citizens of the town, made towards introducing the regular manufacture of porcelain in Berlin. The enterprise, undertaken as it appears merely to gratify the whim of King Frederick, dissatisfied with the abortive attempt previously made by Weggely, was, of course, a small affair amidst the heavy charges and responsibilities which devolved upon the promoter of the new scheme. Having been told that a certain "arcanist," or operative well conversant with the secrets of porcelain making, was then in Berlin waiting to conclude an engagement with the Duke of Gotha, Gotzkowsky hastened to offer him such profitable conditions that they were at once accepted. The trials lasted for two years at the merchant's own cost. He then intimated to the king that his wishes had been carried out; that the new Berlin porcelain factory already occupied 150 people. On the same day he submitted to His Majesty excellent specimens of their work.

Claus, one of the best Meissen painters, and who had previously worked with Weggely, had been engaged, at a very high salary, to act as an art director. At last, when in 1763 the factory had been set in good working order, Gotzkowsky asked the king to relieve him from a burden he was no longer able to bear, and to supply the funds necessary for its maintenance. In that year, and therefore long after the peace had been signed with Saxony, the private establishment of the Berlin porcelain works became a royal manufactory.

GOUELLAIN (G.).—Exposition d'art et d'archéologie à Rouen en 1861. *Paris*, Rochette, 1861. 18°, pp. 15. (Reprint from *Les Beaux Arts.*)

—— Le musée céramique de Nevers. *Rouen*, Le Brument, 1862. 8°, pp. 15. (Reprint from *Revue de Normandie.*)

—— Revue de l'Exposition artistique d'Elbeuf en 1862. *Rouen*, Cagniart, 1862. 8°, pp. 15.

Mr. Gustave Gouellain was a member of the enlightened group of local collectors who deemed that no efforts and no expense should be spared in forming a public museum, in which the ancient industry of the town should be represented by the finest examples obtainable. The ceramic museum of Rouen, whose formation and arrangement were partly due to his untiring exertions, soon showed how brilliantly their plans could be realised. This was only part of a scheme by which what they called the topography of French art might have been established. It consisted in the creation, all over the country, of independent collections of local productions, where the particular style of each centre could be comparatively studied.

—— Etude céramique sur une vue du port de Rouen d'après une plaque en faïence de la collection de Mr. le baron de Gérycke. *Rouen*, Le Brument, 1872. 4°, pp. 33; with 1 etching by E. Le Fèvre, and marks. 5 fcs.

"Ceramic remarks upon a faïence plaque, painted with a view of Rouen harbour."

This plaque, which may be of Dutch manufacture, was painted by a Dutchman named Dale, in 1784, after an engraving by N. Ozanne.

—— Céramique révolutionnaire. L'assiette dite "à la Guillotine." *Paris*, impr. Jouanot, 1872. Sm. 4°, pp. 44; with 1 pl. in col.

"Ceramics during the Revolution. The "Guillotine plate."

The collectors of "Faïences patriotiques" have in vain searched amongst the scenes and emblems with which the ware is illustrated, for a representation of the hideous instrument so notoriously associated with the worst days of the French Revolution. Champfleury, their leader, had come to the conclusion that such a picture has never been produced, and he cautions us against accepting as genuine any piece which may turn up bearing the unseemly subject, and which must, in all likelihood, be the work of some speculative forger. In the face of that warning, Mr. Gouellain bought, in a Paris curiosity shop, a plate on which an execution on the guillotine is most atrociously depicted, and he had no hesitation in considering it as the original work of some republican potter. It is needless to say that, whether genuine or not, such an isolated example has but little historical importance.

—— La céramique musicale au Trocadéro et ailleurs en 1878. *Paris*, R. Simon, 1878. 16°, pp. 32. 3 fcs.

"Musical ceramics, at the Trocadero and elsewhere."

Description of old faïence plates painted with some verses of amorous and bacchanalian songs, and the noted music to which they were to be sung.

—— Céramique à emblèmes historiques. Note sur une faïence avec portrait du général Bonaparte de la collection de Mr. A. Assegond. *Bernay*, impr. Lefèvre, 1878. 8°, pp. 3.

"Pottery with historical emblems.

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Note upon a faïence plate painted with a portrait of General Bonaparte."

Speculations as to the probable origin of the plate, which Mr. Gouellain attributes to Lyons manufacture.

GOUELLAIN (G.).—Mémoire historique sur la manufacture nationale de porcelaine de France, rédigé en 1781 par Bachelier, réédité avec préface et notes. *Paris*, R. Simon, 1878. 12°, pp. 57. 3 fcs.

Reprint, with a preface and annotations by G. Gouellain, of the *Memoir* indited by Bachelier (see that name).

—— Collection d'anciennes faïences de Sinceny de feu Mr. le Dr. Warmont. *Paris*, 1891. 8°.

"The Warmont collection of ancient Sinceny faïence."

Sale catalogue with historical notice and description of the specimens.

GOUTZVILLER (Ch.).—Curiosités alsaciennes. Les vases de Ribeauville. *Mulhouse*, 1872. 8°; with 7 illustrs.

"Alsatian curiosities. The Ribeauville vases."

GOZZADINI (Conte Giovanni).—Di un'antica necropoli a Marzabotto nel Bolognese. *Bologna*, Fava, 1865. 4°, pp. 102; with 20 lith. pls. (some col.) 15 fcs.

"An ancient necropolis at Marzabotto, near Bologna."

—— Di ulteriore scoperte nell'antica necropoli a Marzabotto nel Bolognese. *Bologna*, 1870. 4°, pp. 93; with 17 pls. (some col.). 15 fcs.

"The latest discoveries in the ancient necropolis of Marzabotto."

The two parts, generally found bound together, contain nine plates of painted vases.

—— Intorno agli scavi archeologici fatti dal Sig. A. Arnoaldi Veli presso Bologna. *Bologna*, Fava, 1877. 4°, pp. 96; with 16 lith. pls. and illustrs. 10 fcs.

"On the archæologic excavations made by Sigr. A. A. Veli, near Bologna."

Ceramic, pp. 13-33. A number of early Etruscan terra-cotta vases are reproduced on four plates; the two following plates give 40 reproductions of the seals with which the ornamentation was stamped in the clay.

GRÄBNER (Dr. K.).—Wahres eröffnetes Geheimniss der Zubereitung verschiedener Porzellan, Steingut, Fayence und Töpfer Glasuren, nebst der Verfertigung mehrerer Porzellanfarben und verschiedener farbiger Edelsteine. Mit Umgabe aller Pflanzen, aus welchen Farbenstoffe für Maler und Färber gezogen werden können, mit Beachtung des Mineral und Thierreiches. Ein nützliches Buch für Fabrikanten, Maler und Färber. *Leipzic*, Basse, 1837. 12°, pp. 50.

"The secret truly disclosed of making all kinds of glazes for porcelain, stoneware, faïence, and pottery; preparing the colours for porcelain painting, and imitating precious stones of various colours. With a description of all the plants from which colours for painters and dyers can be extracted, and general considerations upon the mineral and animal kingdom. A useful book for manufacturers, painters, and dyers."

GRACKLANER (O.).—Verzeichniss samtlicher Schriften über Gewerbe Literatur und Industrie, etc. *Leipzig*, 1881. 8°.

"General list of the writings upon industrial literature and industry."

Accounts of the Industrial Exhibitions of 1865-81, list of patents, &c.

GRAESSE (J. G. Th.).—Beiträge zur Geschichte der Gefässbildnerei, Porzellanfabrik, Töpfer und Glasmacher Kunst bei den verschiedenen Nationen. *Dresden*, 1853. 8°, pp. 116.

"Contributions to the history of pottery; the art of porcelain, pottery, and glass-making in all countries."

—— Geschichte der chinesischen Porzellans. *Dresden*, 1859. 8°. pp. 14.

"History of the Chinese porcelain." (Extr.)

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—— Beschreibender Katalog der K. Porzellan und Gefäss Sammlung zu Dresden. *Dresden*, 1873. 8°.

"Descriptive catalogue of the royal collection of porcelain and pottery at Dresden."

H. Th. Graesse was curator of the royal collection of porcelain, the Grüne Gewölbe museum, and the numismatic cabinet at Dresden.

—— Abriss der Geschichte des Porzellans und der Thongefässe, mit besonderer Beziehung auf die K. Porzellan- und Gefäss Sammlung zu Dresden. *Dresden*, 1873. 12°, pp. 146. 3 m.

"Abridged history of porcelain and pottery, with special references to the Dresden porcelain collection."

The ceramic handbooks of Th. Graesse have become somewhat out of date.

—— Guide de l'amateur de porcelaines et de poteries, ou collection complète des marques de fabriques de porcelaine et de poterie de l'Europe et de l'Asie. *Dresde*, 1880. 6th ed. 12°, pp. 194. 5 fcs.

"Guide-book for the porcelain and pottery collector; a complete collection of marks of all the porcelain and pottery manufactories of Europe and Asia."

The first edition, published in 1864, contained only 387 marks; the number was increased to 2,231 in the 1880 edition. It has been reprinted, in 1900, by Jaennicke, with considerable additions.

GRAHAM (Rev. Malcolm). — Cup and saucer land. *London*, 1908. Sm. 4°, pp. 48; with 48 half-tone pls. 5s.

A familiar, but very accurate, description of the successive processes of manufacture practised at the present day in the pot works of the Staffordshire Potteries. The writer, who was for eighteen years vicar of the parish of Burslem, has himself taken all the photographs reproduced in the volume.

GRAND-CARTERET (John).—Les arts industriels en Suisse. *Paris*, 1879. 12°, pp. 106. 3 fcs.

"Industrial arts in Switzerland."

Contains a chapter on ceramics, compiled from previous publications.

GRAND (V.).—La céramique de Saint Henri. Les usines Arnauld Etiénne. *Aix*, A. Makaire, 1878. 12°, pp. 92; with 7 illustrs. 2 fcs.

"Ceramic industry at St. Henri. The A. Etienne factories."

A monograph of the important brick and tile works situated in the vicinity of Marseilles. Information on the other factories of the region is given in the introduction.

GRANDHOMME et FLOQUET.—Dessins applicables aux émaux et aux arts céramiques. *Paris*, s.d. (recent). Fol.; 14 photogr. pls. 25 fcs.

"Designs suitable for enamel painting and the ceramic art."

GRANDIDIER (Ernest).—La céramique Chinoise. Porcelaine orientale; date de sa découverte. Explication des sujèts de décor. Les usages divers. Classification. Heliogravures par Dujardin reproduisant 124 piéces de la collection de l'auteur. *Paris*, F. Didot, 1874. 4°, pp. 232; with 42 pls. 40 fcs.

"Chinese ceramics. Oriental porcelain; the date of its discovery. Explanation of the painted subjects. Divers uses. Classification. Plates in Dujardin heliogravure, reproducing 124 specimens in the author's collection."

Whether the knowledge of the history of Oriental porcelain has made any progress since the publication of Dusartel's *La porcelaine de Chine* is surely not evidenced in this new volume. It is, again, the book of Stanislas Julien, presented in a fresh disguise. Upon this often-used frame-work are hung the festoons of flowery and hollow sentences, the import of which is by no means calculated to render more intelligible a subject still involved in disheartening uncertainty. The sources whence this compilation has been drawn are by no means original; we know them all. As a compiler, the writer has been often infelicitous in the choice of his materials, and he might have used the available store of information to better advantage. For instance, it is no longer admissible to write an incorrect notice on porcelain manufacture, now that so many clear and sound technical treatises are available for those imperfectly acquainted with the practices of the potter's art. Nor is the question of the origin of porcelain left any longer in the dark. Davillier's learned work on the subject would

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alone supply the elements of a perfect sketch. The chapter on "the origin of porcelain" reads as though Davillier's book had never been written, or had been purposely ignored. As an original contribution to modern science, Mr. Grandidier presents a classification which he claims as his own. He deprecates, justly, the use of the arbitrary divisions introduced by Jacquemart, and will not recognise the "Pink Family" and the "Green Family." According to the plan he proposes, Chinese porcelain should be ranged under as many headings as it offers styles of decoration and varieties of coloured grounds. That is to say, a special class for each style, a special family for each colour. This is indeed opening a wide field to the lover of complicated nomenclature; we shall not discuss the practicability of such a scheme.

The writer is evidently more at ease when he enters into the description of the specimens in his possession. It was not necessary for him to tell us that he is not a traveller; nor is he an Oriental scholar. What need had he to prosecute risky and costly journeys through the Celestial Empire; has he not found in his museum the best sources of deep learning? All he cares to know about China is, for him, concentrated in the precious store of porcelain he has accumulated. A few volumes of Chinese literature are the guide books that lighten the way in the repeated incursions he makes through the contents of his well-filled glass cases. What he reads about the arts, sciences, religion, customs of the Chinese people, will gradually become manifest to his understanding when embedded in some porcelain object of which he had not before suspected the occult signification. More and more he will absorb himself in a fancy world of his own creation. It is China "at home" with all its splendour and all its surprises; he is quite unwilling to leave the dreamland of his imagination for stern reality. Here, at least, he can construe at his ease—and without having to reckon with the intrusion of disturbing elements—the perfect train of evidence on which he will rest the basis of a complete history of "Chinese ceramics," bearing on the title page the gratifying words "as illustrated by examples in our own collection." One may be pleased to follow the writer in his rambles, but it is good to constantly bear in mind that one is travelling on the confines of the realm of fancy.

The volume is handsomely printed, and the heliogravures are excellent. The collection, one of the finest in existence, is now exhibited in the Louvre Museum, to which it has been presented by Mr. Grandidier.

GRANGE (G.).—Histoire et vicissitudes de la manufacture de faïence de Clermont-Ferrand (Auvergne). Suivie de notes utiles pour les amateurs et les collectionneurs de céramique. *Clermont-Ferrand*, 1882. En vente chez G. Grange, marchand de curiosités. 4°, pp. 39; with 3 chromolith. pls. and 2 photos.

"History of the faïence manufactory of Clermont-Ferrand; to which are added some useful notes for amateurs and ceramic collectors."

Historical information, like old faïence, is to be obtained second-hand at the shop of worthy Mr. Grange. He does not conceal that the first portion of his pamphlet is the transcription of a MS. written by one of his fellow-townsmen who lived at the time when the faïence factory of Clermont-Ferrand was still in existence; this is supplemented by extracts from Cohendry's work. Brongniart has supplied the recipes for the making of faïence; these quotations end with the words: *Fiat Lux. Finis coronat Opus*, has been thought a befitting sentence with which to close the last section, in which the secrets for mending broken faïence are divulged to the uninitiated.

GRANGER (Albert).—La céramique en Allemagne et l'enseignement technique relatif à cette industrie. Mission d'étude (1899). *Paris*, impr. nationale, 1900. 8°, pp. 64.

"The ceramic industry in Germany, and the technical teaching in connection with it. A study made during a special mission by A. Granger."

Contains information on the raw materials found in Germany, the various branches of manufacture, the commerce of importation and exportation, the organisation of the factories, the conditions of the workpeople, and the technical education.

—— La céramique industrielle. Chimie, Technologie. *Paris*, Gauthier Villars, 1905. 8°, pp. x-644; with 175 illustrs. 12 fcs.

"Ceramic industry. Chemistry, Technology."

GRASSALKOWITS VON GYAVAK (Princess Marie Léopoldine).—Catalogue of sale of the collection. *Cologne*, Heberle, 1887. 4°, pp. 48; with 13 pls.

Oriental and Sèvres porcelain (mostly with ormolu mounts), Nos. 24-189, with 6 pls.

GRASSET (aîné).—Notice établissant que la marque B.B. ne peut être attribuée à Bernard Palissy, célèbre potier Agenois, etc. *Paris*, Ve. Renouard, 1872. 8°, pp. 22; with 2 pls. 2 fcs.

"Notes establishing that the mark

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B.B. should not be attributed to Bernard Palissy, the celebrated potter of Agen."

A verbose disquisition upon an attribution, the incorrectness of which had been demonstrated long before this paper was indited. The mark B.B. found incised upon the figure of the "Nurse" and other specimens of earthenware of the Palissy school, cannot be the mark of the great potter for two reasons. The first being that the figure wears the costume of the time of Henri IV.; the second, that the letter B, of this peculiar shape, was not used in French handwriting before 1650, when Palissy had been dead for fifty years. A fact that Mr. Grasset has omitted to mention is that at about the same period, a potter named Barthelemy de Blenod, is known to have worked at Fontainebleau; in all probability the two B.B. represent the mark of this latter.

—— Musée de la ville de Varzy (Niévres). Faïences Nivernaises du 18e siècle. *Paris*, Loones, 1875. 8°, pp. 16; with 1 pl.

"Museum of the town of Varzy. Nevers faïences of the eighteenth century."

The notice describes two important examples of the Nevers factories of the period of decline. One of them is an equestrian figure of Saint Hubert, dated 1734. The local production was still very important at that time.

—— Céramiques. Historique de la faïencerie de terre de pipe et de poteries noires dites égyptiénnes, imitations anglaises qui, établie en 1802, en la ville de La Charité-sur-Loire (Niévre), a céssé de fonctionner en 1812. *Paris*, H. Loones, 1876. 8°, pp. 11. 1 fc.

"Ceramic art. History of the manufactory of earthenware and black pottery, so-called Egyptian, imitations of English ware, which, established at La Charité-sur-Loire in 1802, was closed in 1812."

Francis Warburton, of Burslem, Staffs., who intended to carry on at La Charité-sur-Loire, the manufacture of earthenware after the English methods, gave up the attempt after one year of costly and unsatisfactory trials. He was succeeded by Michael Willis and his partner, Mr. Le Bault. Vainly did they impress their productions with the name of "Wedgwood," they could not find a market for their clumsy imitations. Mr. Grasset, in his patriotism, exults in the idea that a large number of the pieces which the English collector now admires as the work of Josiah Wedgwood, have in reality been made at La Charité-sur-Loire.

GRAY (John).—James and William Tassie, a biographical and critical sketch, with a catalogue of their portrait-medallions of modern personages. *Edinburgh*, 1894. 8°; portrait. 8s. 6d.

GRÉAU (J.).—Terres cuites d'Asie de la collection Julien Gréau publiées by W. Froehner. *Paris*, Hoffman, 1886. 4°, pp. xvi-105; with 120 photolith. pls. and text illustrs. £5.

"Terra-cottas of Asiatic origin in the J. Gréau collection."

In the numerous volumes published almost simultaneously on the subject of the newly-discovered terra-cottas of Greek workmanship, we find the glaring record of the labour undertaken by the archæologists of the younger school, with the view of discrediting many long established notions, and of leading modern study into the path of accuracy and rationalism. The urgency of introducing a complete change in the old routine of elucidating antique monuments was speedily demonstrated; a new method was established, chiefly upon the results obtained through systematic diggings executed under the direction of explorers as eager for discovery as they were cautious in their way of proceeding, and guarded against the danger of drawing too hasty conclusions. New fields of research had yielded an amazing harvest of painted vases and terra-cotta figures. From that moment groups began to be constituted of the distinctive types belonging to the region in which they had been found, and attempts were made to fix the respective epochs of the leading styles by the depth at which the finds occurred in the soil, and the various objects discovered in connection with them. The present volumes are an illustration of the new direction given to studies. It was from the necropolis of Asia Minor, just being explored for the first time, that J. Gréau formed his collection of terra-cottas; on that account it is almost exclusively composed of specimens of Lydian and Phrygian origin. Most of the groups and figures that came into his possession from these sources showed such an unwonted and surprising character that their authenticity was warmly contested. Froehner advocated their genuineness in the introductory notice to this work, and later on in many other writings.

Through the work accomplished at that time many important points referring to the progress of the art of the coroplast, and the exact source of certain types of ancient terra-cottas, were satisfactorily settled. But the reason why earthen figures were deposited by the Greeks in the tombs of the dead still remains the subject of unending discussions among antiquaries. If it cannot be denied that a few of these figures might be connected with the funereal rites, considering the subject they represent, examples of that kind are so rarely found, that the notion of terra-cottas having served, as a rule, a religious purpose, can

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scarcely be maintained. It has also been suggested that they were *Ex-votos*, or propitiatory offerings to the semi-deified soul of the departed; but no trace of such a purpose has ever been found in ancient texts, and if the custom of depositing *Ex-votos* in the graves had ever existed, contemporary writers would not have failed to mention it. Froehner does not venture to decide between these and other hypotheses. He observes, however, that by far the greater number of terra-cotta figures are devoid of allegorical signification or religious character. Consequently, he prefers to see in these representations of the people and the things that the dead had loved and valued during his life,—always found in Greek tombs,—the expression of the compassionate feelings of his afflicted friends, trying to associate in the adornment of his last abode something of the brightness of his evanescent existence with the eternal shade of death. We know that a very ancient law required that earthen figures of small value should be chosen instead of more costly offerings, because if hoards of precious metal were known to be buried in the graves, this might, in after times, tempt the cupidity of the living, and in the event of war, cause the resting place of the dead to be violated by a rapacious victor.

GRÉAU (J.).—Collection Julien Gréau. Catalogue des terres cuites Grécques, vases peints et marbres antiques. Vente à Paris, mai, 1891. 4°, pp. 292; with 75 pls. and 116 text illustrs. 40 fcs.

"Catalogue of sale."

Like many collections of that time, this was rapidly formed and dispersed, but the volumes in which their contents were illustrated, and the catalogues of the sales remain to us as a testimony of their importance, and as a valuable assistance to the study of ancient Greek art.

GREEN (Aaron).—Report upon pottery and earthenware. *London*, Sampson Low, 1879. 8°, pp. 24. (In *Society of Arts' artisan reports on the Paris Universal Exhibition of 1878.*)

Mr. A. Green was one of the best china painters in Messrs. Minton's manufactory, an establishment to which he remained attached for more than fifty years.

GREENS, CLARKE, & Co.—Pattern book of the Don pottery, manufactured by Greens, Clarke & Co. at Doncaster. S.l., n.d. (1808). 4°. Two series of, together 70, plates, containing 292 designs. £6.

The Don pottery was established about 1790. A pattern book was issued a few years afterwards, in the same style as the one published by Hartley & Greens, of the Leeds pottery, many of the designs being almost identical. Each plate bears the name of "Don pottery" engraved in a scroll. A very limited number was printed, and copies are now very difficult to obtain.

GREENWELL (Rev. W.).—British barrows: a record of the examination of sepulchral mounds in various parts of England. *Oxford*, the Clarendon Press, 1878. 8°, pp. 763; with 164 text illustrs. 15s.

The pottery found in the English barrows is described at length in the introduction, and illustrated by representation of 38 specimens. Several other woodcuts of early vessels will also be found interspersed through the volume.

—— Recent researches: Barrows in Yorkshire, Wiltshire, Berkshire, etc. *Westminster*, Nichols & Son, 1890. 4°, pp. 72; with 34 illustrs., chiefly cinerary urns. (In *Archæologia.*)

GREG (Th. Tylston).—A contribution to the history of English pottery. With special reference to the Greg Collection. *Manchester*, 1908. 12°, pp. iii-81.

This important collection was presented by the writer to the Manchester Art Gallery in 1906.

GREINER (G.).—Lebenschreibung des Gotthelf Greiner zu Limbach Erfinder des Thuringer Porzellans, 1732-1795. *Hildburghausen*, 1877. 8°, pp. 65.

An autobiography of G. Greiner, the discoverer of porcelain in Thuringia.

GREINER (K.).—Aus dem Betriebe der Steingutfabrikation. . . . *Halle-a-S.*, 1903. 8°; with 55 illustrs. 3 m.

"On the conduct of the manufacture of stoneware."

GRELLIER (C.).—L'industrie de la porcelaine en Limousin. Ses origines, son evolution, son

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avenir. *Paris*, Larose, 1909. 8°, pp. 511. 10 fcs.

"The porcelain industry of Limousin. Its origin, evolution, and future."

Whether we consider it as a historical monograph, a technical treatise, or a statistical survey of the present conditions of the porcelain industry at Limoges, this volume may be equally commended. All the points touched by the author have been treated in a reliable and exhaustive manner. The bibliography includes the most important articles which have appeared in periodicals.

GREMPLER.—Der Fund von Sackrau. *Berlin*, 1887-88. Fol. 14 m.

"The discoveries made at Sackrau."

Contains an account of the prehistoric pottery discovered during the course of three successive campaigns of excavations.

GRESLOU (J.).—Recherches sur la céramique; suivies de marques et monogrammes des différentes fabriques. *Chartres*, 1863. 12°, pp. 279. 10 fcs.

"Researches on ceramics; with the marks and monograms of the various factories."

A volume worthy of the bibliophile's approval on account of the good style of its typographic execution. This is all that can be said in its favour. On the day of its publication it was already behind the knowledge of the time. The text is but a shallow compilation of the standard books, and the list of marks is incomplete and incorrect.

GRIFFEN (H. R.).—Clay, glazes, and enamels. With a supplement on crazing; its causes and prevention. The whole forming a treatise on glazing and enamelling brick, terra-cotta, and pottery. Including exact recipes and formulas for all the principal colours now in use, and full instructions for their preparation, *Indianapolis*, 1896. 12°. £1.

GRIFFINHOOFE (H. G.).—The mediæval tiles in St. Mary's Church, Monmouth. *Monmouth*, Waugh, 1894. 12°, pp. 23.

Description of the remains of an ancient pavement discovered in 1882. Some of the tiles show the same patterns as those found at Malvern.

GRIFFIS (Rev. W. E.).—The Mikado's Empire. *New York*, Harper Bros., 1878. 8°; with 108 illustrs.

A chapter on the pottery and porcelain of Japan gives the information obtained by the author during his travels.

GRIGGS (W.).—Illustrations of Armorial China. *London*, privately printed, 1885. 4°; 24 chromolith. pls., with descriptive notices. 100 copies printed. £2, 10s.

The specimens of porcelain, either of English or foreign origin bearing the coats of arms of English families are so numerous as to preclude any idea of drawing a complete catalogue of armorial china. No such pretension is claimed for this set of plates, in which a few examples, selected somewhat at random from private collections, are admirably reproduced by the Griggs process.

GRIGNON.—Bulletin des fouilles faites par ordre du Roi, d'une ville romaine, sur la petite montagne du Châtelet, entre St. Dizier et Joinville, découverte en 1772. *Bar-le-Duc*, 1774. 8°. 10 fcs.

"An account of the excavations, made by order of the King, on the site of a Roman town discovered at Châtelet in 1772."

In this book Roman pottery was mentioned and descanted upon for the first time in a French archæological work. The copper plates engraved for this volume were published, later on, in the work of Grivaud de la Vincelle.

GRIMM (H.).—Die Fabrikation des Feldspath-Porzellans für die Praxis bearbeitet. *Wien*, Hartleben, 1901. 8°, pp. 192; with 69 illustrs. 3 m.

"The practical manufacture of felspar porcelain."

GRISELINI (F.)—Dizionario delle arti e de'mestieri. *Venezia*, 1768-78. 18 vols. 8°.

"Dictionary of the arts and crafts."

GRIVAUD DE LA VINCELLE (Cl. M.).—Antiquités gauloises et romaines recueillies dans les jardins du palais du Sènat, pendant les travaux d'embellissement qui y ont été éxécutés depuis l'an ix.

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jusqu'à ce jour, etc. *Paris*, 1807. Fol.; with 27 pls. 15 fcs. Some copies have the text printed 4° size.

"Gallic and Roman antiquities discovered in the gardens of the Senate (Palace of the Luxembourg) during the works of improvement conducted on the spot from the year ix. to the present day."

Roman pottery, pp. 120-179; with 19 pls. Excellent reproductions.

GRIVAUD DE LA VINCELLE (Cl. M.). — Recueil de monuments antiques la plupart inédits et découverts dans l'ancienne Gaule, etc. *Paris*, 1817. 2 vols. 4°; with 3 maps and 40 pls. 15 fcs.

"Selection of antique monuments, chiefly inedited and discovered in ancient Gaul."

—— Arts et métiers des anciens représentés par les monuments en 130 planches ombrées au trait; ou recherches archéologiques servant principalement à l'explication d'un grand nombre d'antiquités recueillies dans les ruines d'une ville Gauloise et romaine, découverte entre Saint Dizier et Joinville. Ouvrage publié d'après les matériaux de l'abbé de Tersan par Grivault de la Vincelle et continué après la mort de ce dernier par G. Jacob (pére). *Paris*, 1819 and f. ys. Fol. 60 fcs.

"Arts and trades of the ancients, represented by the original monuments on 130 outline pls.; being chiefly explanatory of a great number of antiquities found in the ruins of a Gallo-Roman city discovered between St. Dizier and Joinville, etc."

Ceramics: Pls. 15, 16, 20, 118. This work, which was to have comprised 18 parts, was not completed; 16 parts only were published.

GRŒVIUS ET GRONOVIUS. — Thesaurus Antiquitatum Romanorum congestus a Grœvio. *Traj. ad. Rhenum*, 1694. 12 vols. Fol.

Thesaurus Græcorum Antiquitatum, congestus a Gronovio. *Venetiis*, 1732. 13 vols. Fol.; numerous plates.

Vols. 9 and 12 contain one of the earliest treatises written on Greek and Roman vases.

GROSCH (H.). — Herreboe-Fayencer udgivne af Museets bestyrelse. *Kristiania*, 1901. Obl. 4°, pp. 29; with 10 col. pls. and 1 pl. of marks. 10s.

"The faïence of Herreboe in the Museum of Industrial Art at Christiania."

History of a factory of painted faïence established in 1758.

—— Beretning om Kristiania Kunst Industrie. Museums virksomhed. I. Aaret, 1901. *Kristiania*, 1902. 8°, pp. 85. (Ceramic: 4 pls.)

"The Museum of Industrial Art at Christiania."

GROUET (Ch.). — De l'art céramique dans le Nivernais depuis le xvi^e^ siècle. *Nevers*, 1844. 18°, pp. 7. (Extr.)

"Ceramic art in Nivernais from the sixteenth century."

After a brief historical survey, the writer comes to the object of his paper, which is the description of certain specimens of the French revolution period. Seldom are the coarse vessels painted with political emblems and inscribed with patriotic sentences, marked with the name of their maker. Some of those which came under his notice were signed with the name of Besançon. He has taken the trouble of tracing the existence of this modest potter, and of supplying some particulars about his work.

GROUT (F.). — The plasticity of clays. *S.l.*, 1905. 8°, pp. 13. (Reprint from the *Journal of the American Chemical Society*.)

GRUNDMANN. — Ueber 98 in Attika gefundenen Henkelinschriften auf griechischen Thongefässen. *Leipzig*, 1889. Pp. 70. 2 m.

"Upon 98 handle-inscriptions on Greek vases discovered in Attica."

GRÜNER (Lewis). — The terra-cotta architecture of North Italy

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(twelfth to fifteenth centuries) portrayed as examples for imitation in other countries, from drawings and restorations by Fred. Lose. 48 finely engraved illustrations, printed in colours, with woodcuts, sections, moulding, etc., and descriptive text by V. Ottolini & F. Lose. *London*, 1867. Fol. £3, 15s.

GSELL (P.).—La suppréssion de la manufacture de Sèvres. *Paris*, 1895. 8°, pp. 16. (Extr. from *La vie contemporaine.*)

"The suppression of the Sèvres manufactory."

Ever since the foundation of the national establishment whose productions were known, at first, under the proud name of "Porcelaine de France," and have always kept their place among the artistic glories of the country, the same question is raised periodically by the current opposition to the government, "Is the manufactory of Sèvres of any service to the nation, and had it not better be closed, since it cannot exist without a national grant?" The manufactory is still in existence, and we do not believe that pamphlets like the present one will have any material influence upon its doom.

GSELL (S.).—Fouilles dans la nécropole de Vulci, éxécutées et publiées aux frais de S. E. le Prince Torlonia. *Paris*, Thorin, 1891. 4° pp. 568; with 1 plan, 19 (some col.) pls., 4 suppl. pls. of forms, and 101 text illustrs. 30 fcs.

"Excavations in the Vulci necropolis, executed and published at the expense of S. E. Prince Torlonia."

Mr. Gsell, member of the French School at Rome, conducted the excavations in the year 1889 on grounds extensively explored previously by several archæologists. The finds were deposited in the palace Torlonia de la Lungara. They were particularly rich in Greek and Etruscan ceramics; the plates contain representations of the terra-cotta vases and vase paintings.

GUALANDI (M. A.).—Belle Arti. Madama Vittoria Maria Jaquotot. *Bologna*, 1855. 8°, pp. 8.

"Fine arts. Madame Victoire Marie Jaquotot."

Biographical notes upon a lady who ranked amongst the best painters in the manufactory of Sèvres. During her stay in Bologna, where she executed a fine copy of the Saint Cecilia of Raphael upon a very large plaque of porcelain, as well as many other minor works, she made many friends. One of them, Gualandi, has consecrated these few pages to her memory, and has given a complete list of all her works on porcelain.

GUASTI (G.).—Di Cafaggiolo e d'altre fabbriche di ceramiche in Toscana, secondo studi e documenti in parte raccolti dal Comm. Gaetano Milanesi. Commentario storico di Gaetano Guasti. *Firenze*, Barbera, 1902. 8°, pp. xxvi-494; illustrs. and marks. 10 fcs.

"Cafaggiolo and other ceramic factories of Tuscany; from researches and documents partly collected by G. Milanesi. A historical essay by G. Guasti."

There is no need of further arguments to prove that a majolica factory once existed at Cafaggiolo. The contrary opinion ventilated by Malagola and supported by Argnani was invalidated from the first. It is, however, of great interest to obtain precise information on the history of a painted ware that we know to be second to none in style of decoration and brilliancy of colours. Evidence has been found that, in 1504, Piero and Stefano Fattorini, two potters from Montelupo, established a furnace for majolica at Cafaggiolo, under the patronage of Lorenzo de Medici. Their descendants occupied the works until the year 1600. The marks of the Fattorini have been identified upon the ware; this alone would bring all controversy to an end. But as the influence of the Faenza style of painting is obviously marked upon the productions of Cafaggiolo, and as the joint mark of Pietro and Stefano has been found on fragments dug out at Faenza, the correct assignment of an unmarked specimen will always be a difficult task. Special notices are devoted in this book to the following manufactories:—Gagliano o in Monte; Montelupo and Sanminiatello; Siena and San Quiricco d'Orca; Pisa, Castelfiorentino and Sanminiato; The Medicean Porcelain; The Ginori and Cantagalli factories.

GUATTINI (G. E.).—Choix des monuments les plus remarquables des anciens Egyptiens, des Persans, des Grecs, des Volsques, des Etrusques et des Romains, consistant en statues, bas-reliefs et vases. *Rome*, 1788-89. 2 vols. Fol.; 234 pls., with expl.

"A selection from the most remarkable monuments of Egyptian, Persian, Greek,

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Etruscan, and Roman art, consisting of statues, bas-reliefs, and vases."

These volumes, published as a mercenary speculation by two Roman booksellers, profess to be a continuation of Montfaucon's great antiquarian work. They are made up of examples borrowed from other books, "collected," says Cicognara, "without taste, choice, or method." The plates are as badly drawn and engraved as the worst that may be found in the publications of a time when the engraver did not lay much stress on the accuracy of his reproductions.

GUATTINI (G. E.).—Sopra un antica figulina. Lettera all esimio architetto L. Dufourny. S.l., n.d. 4°, pp. 21; fold. pls.

"A letter on the subject of an antique vase to the architect Dufourny."

GUBLER (Collection).—Catalogue of sale of a Zurich collector. *Cologne*, Heberle, 1893. 4°, pp. 150; with 20 pls.

Stoneware, Nos. 1-70; Faïence, mostly of Swiss manufacture, Nos. 71-139; various, Nos. 360-420. Twenty-five specimens of Zurich porcelain are represented upon one plate.

GUÉNEZ (E.).—Décoration céramique au feu de mouffle. *Paris*, G. Villars (1895?). 12°; pp. 192.

"Ceramic decoration for the kiln fire."

A scientific treatise, worthy of being recommended; it stands out from the numerous handbooks published by colour merchants or professors of china painting for the use of beginners.

GÜNTHER (H.).—Untersuchungen über Auswitterungen der Ziegelmauer Werk, deren Ursache und Verhüttung. *Gütstrow*, 1896. 8°, pp 53; 1 pl.

"Research on the decay of brick-work due to atmospheric conditions, its cause and prevention."

GUETTARD.—Histoire de la découverte faite en France de matières semblables à celles dont la porcelaine de la Chine est composée. Lue à l'assemblée publique de l'Académie royale des Sciences, le 13 Novembre, 1765. *Paris*, impr. Royale, 1765. 4°; pp. 23.

"History of the discovery, made in France, of materials similar to those employed in the composition of Chinese porcelain. Read at the public meeting of the Royal Academy of Sciences, Nov. 13, 1765."

The secret of making hard porcelain was still unknown in France, when the chemist Guettard presented to the Academy some still imperfect specimens of his own making. They had been obtained in the laboratory of the Duke of Orléans, at Bagnolet, near Paris, with the kaolin of Alençon. Although Guettard claimed the credit of having been the first to use that material, the kaolin of Alençon had been as a matter of fact discovered and experimented upon with some success by Count Brancas Lauraguais a few years previously. This latter, considering himself defrauded of an invention which belonged to him, penned a virulent attack against Guettard, in his *Mémoire sur la porcelaine*, also addressed to the Academy, in which he accused him of having shown as his own manufacture specimens of oriental porcelain. Guettard had no difficulty in confuting the accusation. He also called attention, for the first time, to the kaolinic rocks existing in the neighbourhood of Limoges. His official communication, as well as the result of his experiments, had a great influence on the speedy establishment of the manufacture of hard porcelain.

GUIBERT (L.) and TIXIER (J.).—L'art rétrospectif à l'Exposition de Limoges. Monuments historiques, Manuscrits, Orfévrerie, Emaux, Vitraux, Tapisseries, Meubles. *Limoges*, Ducourtieux, 1889. 8°, pp. 108; with 104 autogr. pls. 10 fcs.

"Ancient art at the Limoges Exhibition. Historical monuments, MSS., gold and silver works, enamels, stained glass windows, furniture."

Ceramic art, so largely represented in the modern section of the exhibition, seems to have been purposely excluded from the retrospective collection. It is a disappointment not to find in this volume any reproduction of the old Limoges porcelain; the whole ceramic exhibit amounts to no more than five pieces.

GUIBERTUS (N.).—Assertio de Murrhinis, sive de iisquæ murrhino nomine exprimentur, adversus quosdam de iis minus recte differentes. *Francfurti*, 1597. 12°, pp. 91.

"Dissertation on the Murrhines, or of the vessels called Murrhines, compared with those that are less correctly called by the same name."

GUIFFREY.—Documents inédits sur

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les anciennes manufactures de faïence et de porcelaine. *Paris*, 1889. 8°, pp. 23. (Reprint from the *Revue de l'art français.*)

"Inedited documents on the ancient factories of faïence and porcelain."

Contains the list of many official documents relating to the manufacture of pottery.

—— Antoine Cléricy, ouvrier en terre sigillée du roi Louis XIII. 1612-1658. *Paris*, 1891. 8°. (In *Revue de l'art français.*)

"Antoine Clericy, artificer in Terra Sigillata to King Louis XIII."

GUILLAUME.—Ecole de la manufacture Nationale de Sèvres; programme de l'enseignement du dessin, 1875. 8°, autogr., pp. 3.

"School of the Nat. Manuf. of Sèvres. Synopsis of the instruction in drawing."

A school of drawing has been established at the manufactory of Sèvres for the benefit of the apprentices. The sculptor, Guillaume, director of the school of the 'Beaux-Arts,' had drafted the programme of the course which was to be followed in the studies.

GUILLEMOT.—Le Musée Céramique de Limoges. *Limoges*, impr. Chatras, 1873. 8°, pp. 56.

"The ceramic museum at Limoges."

GUILLERY (E.).—Encyclopédie populaire. Arts Céramiques. *Bruxelles*, 1854. 12°, pp. 104; with a fancy portrait of Palissy. 2 fcs.

"Popular cyclopædia. Ceramic art."

A short treatise on ceramic manufacture based on Brongniart's work.

GULLAND (W. G.).—Chinese porcelain; with notes by T. J. Larkin. *London*, Chapman & Hall, 1898-1902. Vol. i., pp. 270; with 485 half-tone illustrs. Vol. ii., pp. 506, and 411 illustrs. £1, 1s.

To exhaust what is practically inexhaustible—namely, to present some typical example of all the varieties of technical processes and decorative styles employed by the Oriental potter for the manufacture and embellishment of his ceramic wares—appears to be the object of these profusely illustrated volumes. There is much in the letterpress that has reference to the religion and the philosophy of the Chinese; very little concerning the history of porcelain, and the date or origin of the specimens described. The classification, once more, follows that of "Famille verte" and "Famille rose," imagined by Jacquemart, with families of many more colours introduced in addition. A long chapter on Indian china based on the same authority might have been dispensed with. All connoisseurs in India now agree that porcelain was never made in the country, and that all the pieces affecting Indian shapes and decoration were manufactured in China for the export trade.

GULLICK (T. J.) and TIMBS (J.).—Painting popularly explained. Painting on pottery, porcelain, enamel, etc., pp. 120-131. *London*, 1859. 8°. 2nd ed., 1864.

A few pages on the history of porcelain painting chiefly borrowed from Marryat's work.

GUMBEL (G. W. von). — Ueber die Grünerde von Monte Baldo. (Grünerde von Verona. Terraverda die Brentonico, etc.) *München*, 1897. 8°, pp. 50.

"Upon the green earth of Monte Baldo."

GURLITT.—Ueber Thongefässe und die Entwicklung ihrer Ornamentick. Mittheilungen der anthropologischen Gesellschaft in Wien. *Wien*, 1881. 8°.

"Upon earthen vessels and the development of their decoration. A communication addressed to the Anthropological Society of Vienna."

GUTJAHR und KÜPEKER.—Modellsammlung von sehr reich ornamentirten Kachelöfen in deutscher Renaissance. *Leipzig*, s.d. (recent). Folio.

"Models of earthenware stoves richly decorated in the German Renaissance style."

GUNDLACH (J. F. von).—Zur Geschichte der chinesischen Porzellans. *Shanghai*, 1888. 8°.

"On the history of Chinese porcelain."

GUTMANN (K. F.).—Die Kunstöpferei des 18 Jahrhunderts in Grossherzogtum Baden. *Karlsruhe*, 1906. 4°, pp. 180; with 5 pls.,

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4 illustrs. in the text, marks. 15 m.

"The artistic pottery of the eighteenth century in the Grand Duchy of Baden."

Historical notes and documents regarding the following factories:—I. Durlach, porcelain and faïence, 1723-1840; founded by J. H. Wachenfeld. II. Baden-Baden porcelain works, 1771-1778, by L. Pfalzers. III. Tile and stoneware works, 1793; by Schrickel, Bär, and Maklott. IV. Mosbach, faïence, 1770, by Pierre Berthevin. V. Minor faïence works of Dautenstein and Nonnenweier, 1784-1789.

H

HAAG (Eug. et Em.).—La France protestante; ou vie des protestants français qui se sont fait un nom dans l'histoire. *Paris*, Cherbuliez, 1857. 10 vols. 8°.

"Protestant France; or the life of the French protestants whose names occur in history."

Vol. viii. contains an article on Bernard Palissy (pp. 69-97). He is considered as a scientist and a philosopher, and also as a potter; but, above all, in the character of a staunch Huguenot, and a martyr to his faith. The influence of Rome is rendered accountable for his life-long suffering, and ultimately for his death in the Bastille dungeon.

HABBICHT (H.).—Das ehrbare Töpferhandwerk zu Eisenach. *Eisenach*, H. Kahle, 1902. 8°, pp. 64. 1 m.

"The honourable potters' handicraft in Eisenach."

HABERMANN (G.). — Porzellan, Thon und Glas Industrie. Beitrage zur Geschichte der Gewerbe und Erfindungen Oesterreichs. *Wien*, 1873. 8°.

"Porcelain, earthenware, and glass industry. Materials towards the history of these industries in Austria, and the inventions made in the country in connection with them."

A report on ceramics in the Vienna Exhibition of 1873.

HABERT-DYS.—Fantaisies décoratives. *Paris*, 1888. Fol.; 48 col. pls. 50 fcs.

Decorative sketches for the use of the porcelain painter. Mr. Habert-Dys has published several series of plates of the same order.

HABERT (Théophile).—La poterie antique parlante. Monographie. Interessant l'Aube, la Côte d'or, la Marne, la Haute-Marne, et l'Yonne. *Paris*, Reinwald, 1893. 4°, pp. li-226; with 37 lith. pls. (5 in col.) 45 fcs.

"The antique speaking pottery. A monograph relating to the Departments of Aube, etc."

"Antique speaking pottery" is rather an unhappy choice of expression for giving an accurate idea of the contents of this volume. The term "antique" stands for Roman and Gallo-Roman, a very restricted meaning; the word "speaking," which might make us expect that it has been the author's aim to collect the mottoes, devices, and sentences which the ancient potter occasionally inscribed on his work, simply refers to the vessels which bear the name of the maker on them. Over fifteen hundred stamps of Roman pot-makers, more or less familiar to the student, are reproduced in facsimile on the plates. To these are added the sketch of a few vases and the reproduction of some legionary seals stamped on Roman tiles. An elaborate introduction sums up all that has been said on the subject without adding much to our previous knowledge.

—— Rapport sur la découverte de poteries à émail plombifère de la période gallo-romaine, faite en 1884, à la Villa Vertilium (Vertault, Côte d'Or). *Chatillon s. Seine*, Leclére, 1887. 8°.

"Discovery of glazed pottery of the Gallo-Roman period at Vertault."

HABETS (Jos.).—Notice sur quelques marques de potiers trouvées à Meerssen près de Maestricht. *Mons*, s.d. Pp. 7.

"A few potter's marks found at Meerssen, near Maestricht."

HACK (A. F.).—Porzellan, Fayence, und andere Luxus Thonwaaren. *Wien*, 1869. 8°.

Exhibition report in *Bericht über die Welt-Ausstellung zu Paris*, 1867, pp. 191, 227, vol. iii.

HAFNER (A.).—Das Hafnerhandwerk, und die alten Oefen in Winterthur. *Winterthur*, 1876-77. 2 parts. 4°, pp. 66; with 1 pl. in heliotype. 6 m.

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"The potters' handicraft, and the ancient faïence stoves of Winterthur."

An additional contribution to a subject already treated by C. Bülher and W. Lubke.

HAGEMANS.—Céramique grécque et étrusque. *Liége*, 1856. 8°; with 3 pls. 2 fcs.

"Greek and Etruscan ceramics."

A notice reprinted in the following work :—

—— Un cabinet d'amateur. Notices archéologiques et description raisonnée de quelques monuments de haute antiquité. *Liége*, Gnusé, 1863. 8°, pp. 509; with 16 pls., repres. 248 figs. partly etched by the author. 5 fcs.

"An amateur's collection. Archæological notices, and description of some objects of great antiquity."

Greek and Etruscan ceramics, pp. 125-259. Roman and Gallo-Roman ceramics, pp. 395-454. Gallic ceramics, pp. 498-500. The Hagemans collection is now in the town museum at Liége.

HAINBACH (R.).—Technik der Decorirung keramischer Waaren. *Wien*, Hartleben, 1907. 8°, pp. viii-312; with 22 text illustrs. 7s.

—— Pottery decorating; a description of all the processes for decorating pottery and porcelain; translated from the German by Ch. Salter. *London*, Scott & Greenwood, 1907. 8°, pp. vi-252; with 22 illustrs. 7s. 6d.

A technical handbook dealing almost exclusively with the preparation of glazes and ceramic colours; it has nothing to do, as the title might induce us to believe, with the artistic side of pottery decoration.

HAINES (Flora E.).—A keramic study. A chapter on the history of half-a-dozen dinner plates. *Bangor, Maine, U.S.A.* 1895. 12°, pp. 127. 5s.

All that a lady of inquisitive mind, fresh from America, saw during the twenty-eight days she spent in watching the processes of pottery manufacture at the Brownfield Works of Cobridge (Staffs.) is faithfully recorded in this booklet; together with an account of the establishment of a "Potters' Guild" at the same factory in 1892. Her admiration for the trade mysteries that were disclosed to her is unbounded. She evidently bestowed a small share of attention upon the personal appearance of the masculine portion of the operative staff; but not exactly to her satisfaction. Making a comparison between the English workman and that of her own country, she exclaims, "O! the sun never shone on such adorable men as ours."

HAKKY BEY (Collection).—Objets d'art Arabes et Européens. Cat. of sale. *Paris*, 1906. 8°. Faïences Hispano-Moresques Nos. 1-109; with 5 pls. Faïences Orientales Nos. 110-423; with 11 pls. (Curious plaque of the Holy Virgin in Coptic faïence.)

HAKLER.—Schwäbische Fliese. *Ulm*, 1862. Sm. 4°, pp. 8; with 21 pls. 10 m.

"Suabian tiles."

From the examples contained in this album we may infer that the ancient pavements of Suabia rank with brick-work rather than with the productions of the ornamental tile-maker. They are unglazed slabs of coarse red clay, incised or embossed with traceries of a rudimentary character. A similar style of pavement had been adopted in other countries from the eleventh century. The specimens given in this case were selected from those still extant in the town of Ulm. Extracts from Amé's work, and a few remarks on the backward conditions of the tile-makers' industry in Germany, constitute the letterpress.

HALL (Collection S. C.).—Catalogue of sale. *London*, Phillips, 1870. 8°, pp. 18.

As editor of the *Art Journal*, S. C. Hall was in constant communication with the English manufacturers, whose contributions to the International Exhibitions were reviewed in his paper. In fact, his collection consisted chiefly of the specimens that had been presented to him. He appreciated them very highly, if we may judge from the glowing description of each item given in the catalogue. The lot of Wedgwood pieces is prefixed with the words —"The following are believed by the owner to be *Old* Wedgwood."

HALL (Hal.).—Notes on the tiles of Tewkesbury Abbey. *London*, 1904. 8°, p. 1; with 18 pls. (Extract from *The Ancestor*.)

Mediæval tiles mostly with coats-of-arms.

HALLE (J. S.).—Praktische Kenntnisse zur Verfertigung des englischen Steinguts, der Fayence, und des

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ächten Porzelläns, so wie der Formen, Gipsabgüsse und des Glass-Porzelläns. *Berlin*, W. Oehmigke, 1793. 4°, pp. 46; with 1 pl. 6 m.

"Practical knowledge for manufacturing English stoneware, faïence, and true porcelain; together with the method of making moulds, plaster casts, and glass-porcelain."

The English earthenware of Wedgwood and other Staffordshire potters was so much appreciated in Germany that its importation was causing much anxiety to German manufacturers. Many of them soon endeavoured to produce a good imitation of the foreign article. Treatises purporting to disclose the secret of making the new kind of pottery, which, on account of its hardness, was misnamed "English stoneware," presented consequently some chances of success. The present one shows that the secrets—if secrets they were—were in no danger of being vulgarised by theoretical books written by pedantic lecturers who knew absolutely nothing about the subject. An obvious lack of practical knowledge, on the part of the writer, is evinced all through the book, which is a mere compilation from De Milly's and other French technical works of the period.

HALLIFAX (C. J.).—Monograph on the pottery and glass industry of the Punjab, 1890-91. *Lahore*, 1892. Sm. fol., pp. 28; with 5 pls. Another edition: *London*, 1893; with 28 pls. (11 coloured). (In the *Journal of Indian Art.*)

This report contains a list of the clays, sands, salts, and coloured earths used in the Punjab for the manufacture of pottery; a description of the native wheels and kilns; a list of the chief articles of earthenware made by the potters; and, lastly, a sketch of the social condition of the workmen in the towns and country villages. It is supplemented with a chapter on the making of special earthen toys, the sale of which is restricted to the occasion of the great Hindu festivals.

HALSEY (R. T. H.).—Pictures of early New York on dark blue Staffordshire pottery. *New York*, Dodd, Mead & Co., 1900. 8°, pp. 340; with 154 heliograv. representations of the pottery printed in blue, and 3 col. pls. £10, and £20 on Japan paper.

Only a fanatic collector of Staffordshire pottery printed with American views could enter into the spirit which has instigated the admirable production of this handsome volume. To all lovers of the ceramic art, in its highest manifestations, it may appear that the few special works previously published in the United States were more than sufficient to illustrate the subject. As to the expensive substitution of heliogravure for the usual half-tone process for the reproduction of such common-place specimens—a luxury which is the particular feature of the book—one may question whether, considering the small artistic merit of the originals, such a trouble was worth the cost.

—— Josiah Wedgwood, American sympathiser and portrait maker. *New York*, 1906. 8°, pp. 16; with 19 medallions printed in colour. (In *Scribner's Magazine.*)

HAMILTON (Sir William). — Etruscan, Greek, and Roman vases from the cabinet of Sir W. Hamilton. With description in English and French by D'Hancarville. *Naples*, 1766-67. 4 vols. Fol.; with 520 pls., vigns., initial letters, etc. £10.

—— 2nd ed. *Florence*, Société Calchographique, 1800-3. Fol. Text in Italian and French.

—— Another edition, with plates on a reduced scale, engr. by F. A. David. *Paris*, 1785. 5 vols. 8°. 40 fcs.

The race is well-nigh extinct of the princely antiquaries of the last century who so lavishly spent their wealth in the classical districts of Italy and Greece in the hope of gathering, in return for their sacrifice, a harvest of antique statuary and painted vases. This book is a perennial monument to the memory of the learned nobleman who published it with no other object in view than to render a signal service to art and archæology. Great has been the number of works published, later on, on the subject of Greek vases, but this remains the most magnificent of all. The plates, engraved with the intention of supplying models to the designer, and consequently slightly modernised in the drawing, are not, unfortunately, always as accurate as we should now require them to be. They are drawn, nevertheless, in excellent style, and do not by any means give a debased idea of the beauty of the originals.

This was the first collection of vases formed by Sir W. Hamilton; it is now preserved in the British Museum. His second collection was published by W. Tischbein (see that name).

HAMILTON (The Duke of).—Catalogue of the Collection. . . . Sold at

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Christie's. *London*, 1882. 8°, pp. 234; with 75 photos. £1, 5s.

The sale lasted seventeen days, and realised close on £400,000. The ceramic objects were not catalogued in consecutive order. They comprised very fine examples of all styles.

—— Hamilton Palace Collection. Illustrated priced catalogue. *London*, Remington, 1882. 4°, pp. 224; with text illustrs. 15s.

Published in French by the *Librarie de l'Art*. The text follows that of the sale catalogue, with the price realised by each No. and name of purchaser added. The illustrations are borrowed from *L'Art* and other French serials.

HAMMAN (Hermann).—Briques Suisses ornées de bas-reliefs du xiii^e^ siècle. *Genève*, H. Georg, 1866. 4°, pp. 34; 12 double lith. pls. 12 fcs.

—— Du xiii au xvi siècle. Second mémoire. *Genève*, 1871. 4°, pp. 32; 10 pls. 10 fcs.

"Swiss bricks with embossed ornamentation of the thirteenth century."

The word "bricks" here means large pieces of terra-cotta, lintels, columns, capitals, and other details of architectural decoration. These curious remains of a style of architecture, of which no standing example is now extant in Switzerland, have been found scattered about the neighbourhood of Lucerne. A certain number were discovered buried in the soil, but the larger quantity may still be seen imbedded in the masonry-work of comparatively recent construction. The author, after having diligently hunted up all that remains of these bricks, and carefully sketched the best types, has succeeded in tracing their origin. He has clearly established that they come from the Abbey of St. Urbain, near Lucerne, erected in 1259, and destroyed by fire in 1513. Contemporaneous chronicles report that, as stone was not obtainable in the locality, the building work was carried on by means of bricks, many of which were embellished with elaborate and artistic devices. The ruins of many brick ovens discovered in the vicinity bear out the truth of this statement. A few years after the great fire the Abbey was rebuilt upon a new plan and the materials of the ruins, carried away by the neighbours, were utilised for private purposes. This explains the presence of these strangely ornamented bricks in the walls and houses of the district. The embossed subjects were obtained by impression in terra-cotta forms; hence the same subject is found often repeated. Some of them illustrate the popular romances of the time "The Wolf at School," and "Reynard the Fox." Others bear the heraldic devices of noble families of the country. Many are decorated with monsters, flowers, and strap work, in the style of the thirteenth century, accompanied occasionally with a lapidary inscription belonging to the same epoch.

HAMMER (C.). — Kort Öfversigt af Christian Hammer Konst-och Kultur - Historiska Samling. *Stockholm*, 1870. 8°; with 228 photographs and 4 plates.

"A glimpse at the artistic and historical collection of Christian Hammer at Stockholm."

Part of the collection of Christian Hammer, a jeweller of Stockholm, adorned the sumptuous apartments of the Villa Bystrom, in the Royal Park of that town. It was one of the most important private museums of Europe, and was liberally thrown open to visitors by its possessor. The general catalogue which included, besides the pictures and other works of art, rare books, engravings, coins, medals, etc., contained nearly one hundred thousand Nos.

—— Museum Christian Hammer in Stockholm. Kunst-Sammlung. Serie 1rst. Sale at Cologne, Mai, 1892. Heberle. 4°, pp. 134; with 14 pls. in phototype, 1 pl. of marks, and illustrs. in the text.

Ceramic art is represented in this first part of the sale catalogue by 447 Nos., and 5 fine plates containing a large number of specimens of pottery and porcelain of various origin. The productions of the Swedish manufactory are well reproduced on the plates, and the marks are given in facsimile; these marks give to the catalogue a particular interest.

Part II., 4° 1893—Ceramics, 412 Nos. and one plate. Many examples of Marieberg, Roerstrand, etc., manufacture. Part III—Swedish portraits. Part IV., 4° 1894—Ceramics, 243 Nos. of various descriptions.

HAMMOND (Adam).—Part I. The practical brick and tile book. Part II. The rudiments of practical brick-laying. Part III. The art of practical brick cutting and setting. *London*, 1890. 7th ed.

HANCOCK (E. C.).—The amateur pottery and glass painter, with directions for gilding, chasing, bronzing, and ground-laying. Illustrated with chromo-lithographs, facsimiles from the sketch book of N. H. Y. Westlake, F.S.A., and numerous woodcuts.

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With an appendix reprinted by special permission of the Department of Science and Art, South Kensington. *London*, W. Allen, 1881. 4th ed. 5s.

Hancock's "Amateur pottery painter" has enjoyed a more permanent success than the host of other handbooks published at the same period, most of which are now forgotten. It has run through four consecutive editions, and is still recommended as a reliable guide. The personal contributions of the editor are largely supplemented by wholesale borrowing from previous publications. For instance, the instructions given to the student are almost a textual reproduction of the "Lessons on china painting," written by Frank Harris for the *Pottery and Glass Trades' Journal*. Westlake has supplied the notes on glass painting. The South Kensington Museum Handbook on pottery and porcelain is reprinted as an appendix, and the volume ends with an account of Howell and James' amateur painters' exhibition.

HANCOCK (E. C.).—China colours and how to use them; with illustrations. *London*, 1880. 8°.

Hancock is a colour maker at Worcester; this handbook, like the preceding one, contains the price list of his products.

HANNONG (Joseph Adam, l'aîné).—Réponse de Sieur T. A. Hannong, Conseiller de Commerce de S. A. S. Electorale palatine, manufacturier en faïence et porcelaine de Strasbourg et Haguenau. En réfutation d'une lettre écrite le 18 Aoust 1781 par Monsieur Chaumont de la Galiziaire, Conseiller du Roi en tous ses conseils, intendant d'Alsace, à Monsieur Campan, chevalier de Saint-Lazare, secretaire du cabinet de la Reine, pour rendre compte à Sa Majesté des affaires et conduite de ce manufacturier, des quelles Sa Majesté avoit daigné s'informer. Avec un abrégé des vexations et maux sans nombre que l'exposant, sa famille et ses ouvriers essuient, depuis trois ans, de la part de S. A. S. et E. Mgr. le Cardinal de Rohan, Grand Aumônier de France. Suivie de quelques pieces justificatives. Impr. à *Dourlach*, 31 Decembre, 1781. Sq. 8°, pp. 30; and pp. xxvi of documents.

"The answer of Mr. T. A. Hannong, trade councillor of S. A. S. the Elector Palatine, faïence and porcelain manufacturer at Strasburg and Haguenau. A refutation of a letter written, August 18th, 1781, by Mr. Chaumont de la Galiziaire, royal Councillor and Governor of Alsace, to Mr. Campan, Knight of Saint Lazarus, secretary to the Queen, to report to the Queen upon the business and the conduct of this manufacturer, concerning which Her Majesty had kindly asked to be informed. With an abridged account of the molestations and numberless evils that the exponent, his family, and his workmen have had to suffer, during the last three years, on the part of S. A. S. and E. Mgr. Cardinal de Rohan, Grand Almoner of France. Accompanied with vindicatory documents."

After having been, for a few years, director of the Franckenthal factory, Hannong established, on his own account, several faïence and porcelain works in the province of Alsace. His financial situation became extremely embarrassed. In 1779 his liabilities to the receiver of the Strasbourg Bishopric amounted to 445,000 fcs. Unable to meet his engagements, he was thrown into prison, upon the order of the Cardinal Bishop de Rohan. The year after he was liberated, having promised to pay in a given time one half of the sum previously claimed from him. But he could not comply with the conditions of the agreement; his works were placed under sequestration and he had to fly to Germany, where he ended his days. His memoir has been reprinted in Gerspach's *Documents sur les anciennes faïences françaises*.

HANNOVER (E.).—De Spansk-Mauriske, og de forste Italienske Fayence. . . . *Kopenhagen*, 1906. 4°, pp. 25; with 1 col. pl. and 21 illustrs. (Privately printed.)

"The Hispano-Moresque and the early Italian faïence."

HANS.—Terra sigillata. Ein Beitrag zur Geschichte der griechischen und römischen Keramik. *Bonn*, 1895. 4°, pp. vi-139; with 6 pls. and illustrs. (Reprint from the *Bonner Jahrb.*)

"Terra sigillata. A contribution to the history of Greek and Roman ceramics."

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—— Die arretinischen Vasen und ihr Verhältniss zur Augusteischen Kunst. *Bonn*, 1898. 4°, pp. 22; with 4 pls. and 12 illustrs.

"The Aretian vases and their relation to the Augustinian art."

HARDING (G. R.).—A collection of Italian majolica of the sixteenth century on sale by G. R. Harding, art dealer. *London*, 1902. Sq. 8°, pp. 28; with pen and ink sketches.

HARGREAVES and CRAVEN.—Tile pavements, geometrical and encaustic, manufactured by Hargreaves & Craven, Jackfield Works, near Broseley, Salop. Imp. 4°. 1869. 11 pls. in col. Lith. by Fleming & Co., Leicester.

The first encaustic tiles made in the district were produced at the Jackfield Works by P. Stephan. Messrs. Hargreaves & Craven continued the manufacture in the old works for a few years, after which a limited company was formed; the factory was rebuilt and considerably enlarged, and great development given to the production of tiles of every description.

HARPER (W. J.).—Pottinge in ye Oldene Tymes; a reliable and graphic description of the Staffordshire Potteries in the seventeenth and eighteenth centuries. *Tunstall*, Harper, 1899. 8°, pp. 31.

Under this title, the article written by Aikin in his *Forty miles round Manchester*, and an extract from a local almanac of 1795, have been reprinted.

HARRIS (Frank).—Report on Pottery. *London*, Sampson Low, 1879. 8°, pp. 32. (In the Society of Arts' Artisans Reports on the Paris Universal Exhibition of 1878.)

HARRIS (G. F.).—The science of brick-making; with some account of the structure and physical properties of bricks. *London*, Montgomery, 1897. 8°.

HARRIS (W. S.).—The Potter's Wheel, and how it goes round in the nineteenth century. *Trenton, N.J.*, Burroughs & Mountford, s.d. (recent). 8°, pp. 61; illustrs.

An account of a pottery manufactory at Trenton, New Jersey, one of the most important centres of ceramic production in America.

HARRISON (G.).—Memoir of William Cookworthy, formerly of Plymouth, Devonshire, by his grandson (G. H.). *London*, 1864. 8°, pp. 207. 2s. 6d.

—— A second appendix to the memoir, mostly extracts from the diary of Sarah Fox, *née* Champion. *Birmingham*, 1872. 8°.

HARRISON (Miss J. E.) and MACCOLL (D. S.).—Greek vase paintings. A selection of examples, with preface, introduction, and description. *London*, Fisher Unwin, 1894. Fol., pp. 32; with 43 pls. £1, 10s.

An excellent selection of Greek vase paintings, reproduced by the photo-block process, from the rare and expensive works published on the subject. While each of these works gives, as a rule, the whole contents of one particular collection, the present volume boasts of offering only the cream of all public and private museums. It is, on that account, specially well adapted for the use of the artist and the amateur. The rude ornamentation of the archaic period; the pictures signed with the names of the vase painters whose works mark the acme of artistic perfection; the familiar subjects through which one may gain an insight into the private life of the Greeks, have been chosen in preference, as representatives of the various styles of the art.

Short and unpretentious as it is, the letterpress contains the latest results of the investigation prosecuted by the young school of classical archæologists. From a purely historical and technical point of view it may be recommended as a fair epitome of modern knowledge.

HARSTER (W.).—Die Terra sigillata des Speierer Museum. *Speier*, 1896. 8°, pp. 182; with text illustrs. (Festschrift zur Begrüssung der deutschen anthrop. Gesellschaft.) 6 m.

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"The sigillated pottery in the Spires Museum."

HARTLEY, GREENS & CO.—Designs of sundry articles of Queen's or cream-coloured earthenware, manufactured by Hartley, Greens & Co. at Leeds Pottery; with a great variety of other articles. The same enamelled, printed, or ornamented with gold to any pattern; also with coats-of-arms, cyphers, landscapes, etc., etc. *Leeds*, 1783. 4°, pp. 8; with 45 pls. 1st ed. £5. The subsequent issues, £2.

One of the earliest pattern books published in England by pottery manufacturers for the use of their travellers, with illustrations of all the articles produced by the firm. The catalogues brought out by Josiah Wedgwood in 1773 and following years, are a mere descriptive list of his artistic productions, without any plates, and cannot consequently be placed in the category of pattern books. From 1783 to 1793 several editions of the Leeds catalogue were printed, without any modification. In the issue dated 1794, the number of the plates was increased to seventy-one, on which two hundred and sixty-nine articles were reproduced; the name of "Leeds Pottery" was engraved on each plate, and the corresponding price list was extended to twelve pages. The pattern book was reprinted for the last time in 1815. Of this last issue many copies were still remaining at the old works a few years ago; they were lately disposed of in the book trade, and were at that moment easily obtainable. But as the price lists and the general title had been printed independently from the plates, and not in sufficient quantity to accompany the sets of engravings, these late copies are generally found without the title and the printed description of the objects. These price lists, now very rare, were printed in English, French, German, and Spanish; as the prices were subject to constant revision, prices are added with pen and ink. They are computed by "dozens," a way of reckoning used by the potters of that time, but now difficult to understand.

HARTMANN (A.).—Catalogue des antiquités. Poterie étrusque, grécque et romaine. *Paris*, 1899. 4°, pp. 19; with 5 pls. of Tanagra figures. Cat. of sale.

HARTMANN (Carl). — Handbuch der Thon- und Glass Waaren Fabrikation, oder vollständige Beschreibung der Kunst, Ziegel und Ziegelsteine, thönerne Pfeifen, weisses oder englisches Steingut, Faïence, echtes und Fritte Porzellan, ferner Tafel-Spiegel-Hohl-Kristall und Flintglas zu verfertigen, aus diesen verschiedenen Materien Gegenstände der verschiedensten Art darzustellen und dieselben durch Malerei zu verzieren. *Berlin*, Emelang, 1842. 8°, pp. xii-868; with 5 pls. 5 m.

"Handbook of pottery and glass manufacture, or complete description of the art of making bricks, tiles, clay pipes, white or English stoneware, faïence, real and fritted porcelain, glass, looking glasses, crystal, etc., out of these materials and how to execute objects of most varied shapes, and decorate them with paintings."

—— Die Thonwaarenfabrikation in ihrem ganzen Umfänge. *Quedlinburg*, 1850. 8°; with 10 pls. 3 m.

"The pottery manufacture in all its branches."

HARTT (Ch. F.).—Notes on the manufacture of pottery among savage races. *Rio-de-Janeiro*, 1875. 8°, pp. 70.

The Indians of Canada, and other aboriginal tribes of North America, are all more or less skilled in the making of coarse vessels of unglazed pottery. A detailed account of their simple process of manufacture is given in this paper. It shows a striking similarity to that employed by the primitive inhabitants of Europe. Indeed, reading about the way in which the Indian proceeds to shape and fire his hand-made pots, brings to our mind the recollection of the method once in use among the ancient Greeks and Romans, and still essentially preserved in Spain and in other countries where earthen jars of large dimension are required by the agricultural population. In North America the trade is often carried on by the nomadic tribes. If it happens that the locality in which they mean to settle for a time and to find a market for their productions, does not contain the kind of clay suitable for pottery-making, they bring along with them a sufficient supply of the material, and in this way they are enabled to work on any spot where they expect a big demand for their ware. To the squaw is left the care of fashioning the pots; handling the vile clay being considered by the men as a degrading labour. We find evidence of the same custom having prevailed among the early Britons and the warlike races of northern Europe in prehistoric times. Their

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cinerary urns and other vessels bear the impression upon the clay of the very small fingers of the women by whom they were undoubtedly made. All the improvements that the men introduced gradually into the manufacture of glass and the working of metals were never adapted by the women to the making of pottery. This explains the fact that whatever had been the advance of the other branches of man's industry, the rude earthen vessels remained unchanged in their coarseness. In the tombs of an early period which contained articles of refined workmanship of glass and metals. the same unseemly clay pot was always found associated with them.

HARTWIG (P.). — Die griechischen Meisterschalen der Blüthezeit des strengen rothfigurigen Stiles. *Berlin*, Spelmann, 1893. 4°, pp. 701; with 73 illustrs. in the text and atlas fol. of 75 pls. 220 m.

"The masterpieces of the Greek tazzas at the best period of the high style of red-figured vases."

—— Herakles and Eurytos and a battle-scene upon some fragments of a Cylix in the National Museum at Palermo. *London*, 1891. 4°, pp. 14; with 2 text illustrs. (Reprint from the *Journal of Hellenic Studies*, vol. xii.)

—— Phrixos und eine Kentauromachie auf einer Schale der Mitte des v Jahrhunderts. *Leipzig*, 1893. 4°, with 1 pl. and 2 illustrs. (*Festschrift für Overbeck.*)

"Phrixos and a battle of Centaurs on a tazza of the middle of the fifth century."

—— Die Anwendung der Federfahne bei den griechischen Vasenmalern. *Berlin*, 1899. 4°; with 1 pl. and 6 illustrs. (Reprint from the *Jahrb.*)

"The representation of the featherfan by the Greek vase painters."

HARVEY (Walter).—China painting; its principles and practice. *London* (1880?). 8°. 1s.

One of the handbooks published by the *Bazaar*.

HASLEM (John).—The old Derby china factory: the workmen and their productions. Containing biographical sketches of the chief artist-workmen; the various marks used; facsimiles copied from the old Derby pattern books; the original price list of more than 400 figures and groups, etc., etc. *London*, G. Bell & Sons, 1876. 4°, pp. xvi-255; with 11 pls. in colour. £1, 11s. 6d.

Apprenticed as a painter to the Derby china works in 1822, J. Haslem remained connected all his life long with the factory where he had learned the rudiments of his art. He removed, still young, to London, for the purpose of improving his talent, and soon acquired fame as enamel portrait painter to the Royal family. In his new path of life he never ceased to collect specimens of Derby china, and to gather information concerning their makers. He had been sedulous in obtaining such remnants of oral tradition as were still current among old workmen and employees. In his day he had become the best authority on all questions relating to the old factory. In 1857 he had published in the *Derby Reporter* some desultory notes on the subject which were, frequently, turned to good profit by subsequent writers. The definitive work was so patiently and so carefully prepared that, when ready for the press, nothing more was wanted to make it a complete and perfect monograph. The anecdotic portion, which he alone could have written, is particularly interesting, while his description of the best types, his warnings against imitations, and the reprint of the price lists of groups and figures are of great value to collectors. It is to be regretted that Mr. Haslem did not illustrate the volume with plates representing a few good groups or painted vases in place of the commonplace patterns of current decoration, which never added anything to the glory of the Derby works.

—— A catalogue of china, chiefly Derby, of enamels and other paintings, etc., etc., the property of Mr. John Haslem, of Derby. Printed for private circulation by R. Keene. *Derby*, 1879. Sm. 4°, pp. 68; with 5 photogr. pls. containing numerous objects.

A bitter disappointment awaited Mr. J. Haslem at the close of the Universal Exhibition of 1851. His work, so far unreservedly admired at Court, did not receive any recognition from the jury of awards. He felt the blow so keenly that he returned to Derby to devote himself exclusively to collecting and to literary work. Amongst other occupations he

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elaborated two handsomely illuminated MS. volumes entitled *A Record of Enamel Painting for H.M. Queen Victoria, from 1846 to 1857*, in which his intercourse with royalty is recorded from day to day; his artistic successes, and the injustice of which he thought himself the victim, are reported at length. The catalogue of his collection was prepared with the care he bestowed upon every work he undertook. Each number is accompanied with annotations illustrating the progress of manufacture, or with gossiping particulars about the painters, most of whom he had known personally.

HASLEM (Collection of J.).—Catalogue of sale. *Derby*, 1884. Sm. 4°.

The catalogue comprised 304 Nos. The two MS. volumes described above were included in the sale. A biographical notice of the collector is prefixed to the catalogue.

HATTON (J.).—Twyfords: a chapter in the history of pottery. *London*, Virtue & Co., 1898. Obl. 4°, pp. 48; with 22 half-tone pls. and 3 text illustrs. 6s.

To Mr. Thos. W. Twyford is chiefly due the introduction and development, in Staffordshire, of the manufacture of earthenware applied to sanitary purposes. Several important firms are now fully occupied with the making of sanitary ware, but the manufactory established at Hanley by Mr. Twyford has remained at the head of the industry. A brief account of the successive improvements which have placed this speciality in the position it occupies among the productions of the Potteries; a description of the technical processes employed at the works, and a few remarks on the present conditions of the workpeople, render this monograph of great value to those interested in the study of the advance of modern manufacture.

HAUDICQUER DE BLANCOURT.—L'Art de la Verrerie, où l'on apprend à faire le verre, le cristal et l'émail; la manière de faire les perles, les pierres précieuses, la porcelaine et les miroirs; la méthode de peindre sur le verre et en émail; de tirer la couleur des métaux, minéraux, herbes et fleurs. *Paris*, 1697. 2nd ed. Augmentée d'un traité des pierres précieuses. *Paris*, 1728. 2 vols. 16°, pp. 328-254; with pls. of kilns and furnaces. English translation. *London*, D. Brown, 1699. 12°. 10s.

"The art of glass-making, in which are shown the methods of making glass, crystal, and enamel; imitating pearls and precious stones; making porcelain and mirrors; painting on glass and in enamel; and obtaining colours from metals, minerals, herbs, and flowers."

Enamels and vitrifiable colours have been used from time immemorial by the glass-maker and the goldsmith; but the secret of their composition was jealously kept by the members of the crafts. Such colours were much valued by the potters, and the faïence and porcelain painter who found in them all the pigments they required for the decoration of the ware. In connection with the immense development of the production of pottery painted in bright colours, treatises on colour-making began to be brought out at the end of the seventeenth century, which pretended to render the potter and the ceramic artist independent of the enameller, to whom they had so far been indebted for their materials. Judging from the present work, too great a reliance could not be placed on the promises contained in the titles of such treatises. Recipes are given in plenty; but the operations to be performed are described in such an obscure manner that the success of an experiment conducted according to the instruction set down by the author always appears more than doubtful.

The chapter on Porcelain evinces the complete ignorance which prevailed, at the time, respecting its composition and manufacture. No distinction is made as to the constituent elements of the real porcelain imported from China and Japan and the faïence of France, Holland, and Italy, which are all ranged under the same heading. The secret of making "the finest porcelain that can be obtained" is given as follows:—

"Take for this paste all sorts of sea-shells, the whitest and most transparent you can find, pound them in a marble mortar, and pass the powder through a sieve. To give it the required plasticity dissolve an ounce of gum in a bucket of water, and add to it a small quantity of quicklime; mix the shell powder with this water, and you shall have a paste with which you can form vases," etc.

The English translation of 1699 has been reprinted by the *Pottery Gazette*, London, 1892.

HAUENSCHILD (H.).—Litteraturbericht für d. Thonwaaren-, Kalk-, und Gyps-Industrie, 1884-85. *Berlin*, 1886.

"Report on the publications relating to the earthenware, lime, and gypsum industries."

HAUPT (A.).—Die Baukunst der Renaissance in Portugal von den Zeiten Emmanuel's des Glücklichen bis zu dem Schlusse der spanischen Herrschaft. *Frankfurt a. M.*, 1890. 8°. 18 m.

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"The Renaissance architecture in Portugal from the time of Emmanuel the Fortunate up to the end of the Spanish domination."

Vol. I. contains an article on Portuguese tiles with 12 illustrs.

—— Backsteinbauten der Renaissance in Norddeutschland. *Berlin*, s.d. Pp. 12; with 25 pls. from pen and ink sketches. 25 m.

"Brickbuilding of the Renaissance period in North-Germany."

HAUPTMANN (E.).—Constructionen von Gegenständen aus gebranntem Thon. *Wien*, Graeser, 1898. Fol., p. 1; with 14 lith. pls. 12 m.

"Construction of various works in terra-cotta."

Working drawings for the building of stoves with bricks, tiles, and terra-cotta. Published, under the patronage of the Austrian government for the use of the national schools and the practical builders. Mr. E. Hauptmann is director of the School of Ceramics at Bechner.

HAUS (G. G.).—Dei vasi greci comunemente chiamati etruschi, delle lor forme e dipinture, dei nomi ed usi loro in generale, etc. *Palermo*, dalla reale stamperia, 1823. Sm. 4°, pp. 90; with 1 pl. of forms. 4 fcs.

"The Greek vases commonly called Etruscan; their shapes and paintings; their names, and the uses to which they were applied in general."

On his being appointed curator of the Royal Museum of Naples, Haus published this essay which was to serve as an introduction to the catalogue of the Greek vases he intended to write.

HAUSER (A.).—Das Studium antiker Formen für der Porcellanmanufactur. *Wien*, 1872. 4°, pp. 7.

"The study of antique forms applied to Porcelain manufacture."

HAUSER (F.).—Eine Sammlung von Stilproben Griechische Keramik. *Berlin*, 1896. 8°; with 33 illustrs. (Reprint from the *Jahrbucher*.)

"A collection of representative examples of the various styles of Greek ceramics."

Description of 53 fragments of painted vases.

HAUSLEITER UND EISENBEIN.—Muster Sammlung von Kachel Oefen. *Frankfurt a. M.*, s.d. (recent). Fol.; 37 pls.

"Collection of models of earthenware stoves manufactured by Hausleiter and Eisenbein." Pattern book.

HAUSOULLIER (B.).—Quomodo sepulcra Tanagræi decoraverint. *Paris*, Thorin, 1884. 8°, pp. iv-110; with 7 pls.

"How the Tanagrians used to adorn the sepulchres."

From the examination of the figures discovered within the last few years in the Bæotian necropolis, Mr. Hausoullier comes to the conclusion that very few belong to the archaic period, amongst those which represent mythological personifications. The greater number of figures which give representations of common life, date from the time of Alexander the Great to the end of the fourth century B.C. There is little doubt that they were made by Tanagra artists, with Tanagra clay, and not imported from Athens, as had often been asserted.

HAUSSMANN (J. F. L.).—Commentatio de confectione vasorum antiquorum fictilium, quæ vulgo etruscae appellantur. *Göttingæ*, 1823. 4°, pp. 34. 3s.

"Essay on the manufacture of the ancient fictile vases commonly called Etruscan."

HAUTEFEUILLE (E.).—Note sur l'Aventurine artificielle. *Paris*, 1861. 4°, pp. 8. (Reprint from the *Bulletin de la Société d'Encouragement*. 2 fcs.

HAVARD (Henry).—Objets d'art et de curiosité tirés des grandes collections hollandaises. Faïences, etc., exposées à Amsterdam en 1873. *Haarlem*, 1873. 4°, pp. 184; with 3 pls. 10s.

"Catalogue of the works of art and curiosities, drawn from the great collections of Holland. Faïences, etc., exhibited at Amsterdam in 1873."

To each section of the catalogue is prefixed a historical introduction. Faïence, porcelain, stoneware, pp. 56-78.

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HAVARD (Henry).—Catalogue raisonné des objets d'art et de curiosité composant la collection de W. G. E. van Romondt, d'Utrecht. *La Haye*, A. Thième, 1875. 4°, pp. 169; with 4 etched pls. by L. Flameng and van Kesteren. 12s. Catalogue of sale.

This catalogue, in which ceramic art is well represented, contains, however, only eleven specimens of Dutch faïence. It is true that they are of the highest order; the Delft violin, the large coffee pot, or fountain, both cleverly etched by Flameng, are real masterpieces of the kind.

—— Catalogue chronologique des faïences de Delft composant la collection de J. Loudon. *La Haye*, 1877. 4°, pp. 82; with 1 photogr. pl., 2 etchings by Flameng, 9 text illustrs. by Goutzwiller, and marks. Catalogue of sale. 20s.

"The Loudon collection of Delft faïences catalogued in chronological order."

One of the curiosities of this collection was a large dish, known to be one of the earliest works made in the town of Delft. The painting, representing the "Last Judgment," contains no fewer than four hundred figures. It is signed at the back, TOME. S.W.A., which Mr. Havard construes as the mark of an English potter named Tomes Jansz (Tom Jones?). The man came to Holland as one of a troop of soldiers raised by Captain Hamwout. He settled at Delft, where he entered his name in the register of the St. Luc Guild, with the note, "Born beyond London, in England." The introduction of this catalogue outlined the great work of Havard, on the faïence of Holland, still in preparation.

—— De niewve Fabrick van het Porselein van Sèvres. 1877. 18°, pp. 8. (Extr.)

"The new buildings of the porcelain factory of Sèvres."

—— Histoire de la faïence de Delft; ouvrage enrichi de vingt-cinq planches hors-texte et de plus de quatre cents dessins, facsimile, chiffres, etc., dans le texte par Leopold Flameng et Charles Goutzwillier. Chromolithographies par Lemercier. *Paris*, E. Plon, 1878. 4°. 50 fcs.

"History of the faïence of Delft, etc."

The manufacture of painted faïence is incontestably one of the glories of industrial art in Holland. Yet for long no one in the country seemed to have felt much concern about its origin and development. MSS. records of the old craft were not wanting, but no Dutch historian had ever thought it expedient to gather, in a printed form, a mass of documents quite sufficient to illustrate a complete history of the Delft potters. Havard has, at last, filled the gap. Although he writes in the French language, M. H. Havard was born in Holland; no other than a Dutchman could expect to cope with the difficulties presented by the task. Materials had to be collected from original sources; many registers and deeds, bearing on the subject, were to be discovered in local archives and libraries, and the reading of their obsolete wording made the labour all the more arduous; finally, the information obtained had to be checked with the numerous examples preserved in the public and private collections of Europe. No assistance could be expected from the short and desultory articles introduced in the general ceramic histories; in dealing with these latter the author had nothing else to do than to point out and rectify the gross misstatements which had been circulated by accredited writers. In short, if this may be considered as the first reliable book published upon the faïence of Delft, it may also be added that, judging from the thorough and efficient manner in which it seems to settle all doubts and answer all queries, it bids fair to remain the classical authority on the subject.

The establishment of the first faïence manufactory in the town of Delft,—a fact upon which idle conjectures had been recklessly ventured,—is now indubitably fixed at the year 1600. From that moment the industry entered on a course of constant and rapid improvement. The author makes us follow step by step the march of progress. Successive styles and new modes of decoration are described and illustrated by excellent reproductions of the best types. The registers and other papers preserved by the old Guild of St. Luc—to which the manufacturers and the painters were affiliated—have yielded a true account of the uses and customs of the craftsmen, and of the conditions under which work was prosecuted. It forms a valuable addition to the history of the trade corporations in the seventeenth century. No better plan could have been devised to make us acquainted with the processes of manufacture than to translate for our benefit the treatise upon the making of faïence and earthenware, written in Dutch by Gerrit Paape in 1794.

The second half of the volume constitutes in itself a mine of documentary information, which the collector will always consult with benefit. It contains no less than 763 biographical notices, accompanied, in all cases when it has been found practicable, by the trade mark, the signature, or the reproduction of one of the best works of the potter to whom it refers.

For its technical merits, purity of glaze and brilliancy of colours, for spirited execution and decorative effect, the painted faïence of Delft is equal and, in some cases, superior to any other. Yet it is only within the past few years that the ceramic collector has shown

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himself fully awake to a sense of its beauty and value.

A second and enlarged edition has been published, *Amsterdam*, 1909.

—— La céramique. Fabrication, Histoire. *Paris*, Delagrave, 1894. 8°. 2 parts of, together, pp. 304; with 180 text illustrs. by M. Gouin.

"The ceramic art — Manufacture. History."

In the first part, which purports to treat of technology, the processes of manufacture are hurriedly dismissed to make room for purely æsthetical considerations upon the potters' art, the kind of shapes and the style of decoration best adapted for ceramic productions. The second part is a well digested compilation of all the latest works upon the history of pottery in all countries.

HAVARD (H.) and VACHON (M.). — Les manufactures nationales. Les Gobelins, la Savonnerie, Sèvres, Beauvais. *Paris*, Decaux, 1889. Imp. 8°; with 78 woodcuts. (Sèvres, pp. 331-560.) 25 fcs.

"The national manufactories. The Gobelins, the Savonnerie, Sèvres, Beauvais."

Facts, dates and names, a correct synopsis of events, are all that should be asked from the historian of a national manufactory, the productions of which are so well known as those of Sèvres. This is precisely what we find in the historical portion of this excellent monograph. We cannot blame an author, who meant to deal rightly with an establishment so essentially official in its constitution, for having written out his account in a rather official and eulogistic form. Besides, it is right that a well authenticated work should oppose its sedate and precise statements to the repeated onslaught of the non-disinterested detractors of a state-supported manufactory, periodically inserted in the French press, clamouring for its immediate suppression. But the traces of official optimism are less acceptable when the writer, assuming the part of a critic, enters into private considerations respecting the present conditions of the national establishment. This influence is noticeable in the last chapters of the history, which bring it up to the present day. The importance of the results obtained by the preceding directions is unaccountably passed over; great stress is laid, on the other hand, upon the excellent tendencies and the experimental labours of the present one, as though we were expected to form an opinion upon their respective merits from insidious comparisons. Every connoisseur acquainted with the productions of the manufactory of Sèvres during the last sixty years will agree with us when we say that the epoch in which, under Ebelmen and Regnault, the deplorable taste of the previous period was replaced by the artistic creations of a staff of painters, sculptors, and designers, such as no other industrial establishment has ever been able to associate together, deserved better than a short paragraph in which its mention is briefly recorded.

HAVILAND & CO.—Fabrique de porcelaines à Limoges. Fabrique de faïences d'art. Paris-Auteuil Exposition Universelle de 1878. *Paris*, impr. Quantin, 1878. 4°, pp. 80; with num. illustrs. in the text.

"Haviland & Co.'s porcelain factory at Limoges, and art-faïence works at Paris-Auteuil. International Exhibition, Paris, 1878."

A catalogue of the products of the above factories, with price-lists in French, English, German, and Spanish. Copiously illustrated with clever pen and ink sketches by H. Toussaint. Published on the occasion of the Paris exhibition in 1878. This is only one of the many catalogues brought out by Haviland's firm.

—— The White House porcelain service. Designs by an American artist, illustrating exclusively American fauna and flora. *New York*, 1879. 8°, pp. 88; with illustrs. in the text.

Full description of a service manufactured for the White House, upon the order given by Mrs. R. B. Hayes in 1879, by Messrs. Haviland & Co., of Limoges, France. Every piece bears a different subject painted after the design of J. B. R. Davis, of New York.

HAVILAND (Ch. Ed.).—Les manufactures nationales et les arts du mobilier. *Paris*, Quantin, 1884. 8°, pp. 38. For private distribution.

"The national factories and decorative arts."

In the shape of letters addressed to Mr. Lauth, director of the National factory of Sèvres, Mr. Haviland, one of the leading French manufacturers, ventilates once more the grievances under which private industry was supposed to suffer from the unfair competition created by state-supported manufactories. The writer dwells upon the introduction in the national establishment of a "porcelaine nouvelle," a new body, which was said to be superior to anything done before; and he complains, in the name of the trade, that no one has been so far allowed to see the results obtained in that direction.

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HAYDEN (A.). — Royal Copenhagen porcelain at the Wolverhampton Exhibition, 1902. Sq. 32°, pp. 14; with 2 col. pls. and text illustrs. 5s.

—— Chats on English china. *London*, Fisher Unwin, 1904. 8°, pp. xxiii-287; with 1 col. pl. and text illustrs. 5s. 2nd. ed., 1906; 3rd ed., 1909.

(Reprint of articles on English china and earthenware originally published in *Our Home.*)

HAYSCHMANN (A. B.).—Bernard Palissy und Francis Bacon. *Leipzig*, Weicher, 1903. 8°, pp. 231; portrait. 5s.

Bernard Palissy as a social reformer.

HAZELIUS (A.).—Guide to the collections of the Northern Museum in Stockholm. Published by A. Hazelius. Translated by Isabel C. Derby. *Stockholm*, 1889. 8°, pp. 52; with 5 plans and 89 illustrs.

French translation by J. H. Kramer.

HEATH (A.) and MELLOR (Dr. J. W.).—The action of heat on binary mixtures of Felspar, Flint, and china clay. 8°, pp. 20; with 29 figs. (Reprint from the *Transactions of the English Ceramic Society*, 1907-08.)

HEATHER.—The Heather Brick and Terra-cotta Works, Ashby de la Zouch. *London*, 1889. Sm. fol. price list; with 22 lith. pls.

HECHT (Hermann). — Untersuchungen über einige zwischen Porzellan- und Feldspath-Steingut bestehende Beziehungen. *Berlin*, Thonindustrie-Zeitung, 1897. 8°, pp. 23.

"Researches upon the relations existing between porcelain and felspar stoneware."

HEDINGER (A.).—Neue keltische Ausgrabungen auf der schwäbischen Alb. 1900-1901. *Braunschweig*, Vieweg, 1903. 4°, pp. 15; with 23 illustrs. of cinerary urns. 5 m.

"The latest Celtic excavations in the Suabian Hills."

HEFNER (J. v.) and WOLF (J. W.).—Die Burg Tannenberg und ihre Ausgrabungen. *Frankfurt a. M.*, 1850. 4°, pp. 95; with 10 pls. 5 m.

"Tannenberg Castle and its excavations."

This castle, situated between Darmstadt and Heidelberg, was razed to the ground in the year 1400; all the objects found in the excavation are therefore anterior to the fifteenth century. Plate I. gives three patterns of unglazed tiles with incised ornamentation. Plate V. contains a selection of earthen jugs of plain shape, glazed with brown, yellow, and green.

HEFNER (J. von).—Die römische Töpferei in Westerndorf. *München*, 1862. 8°, pp. 96; with 4 fold. pls. 4 m. (Extr. from *Oberbayerischen Archives.*)

"The Roman pottery in Westerndorf."

Although the author has based his observations almost exclusively on the result of the excavations made at Westerndorf, district of Rosenheim, since 1807, his work may be considered as one of the best and most complete treatises on the manufacture of Roman pottery. For the use of the student who may desire to supplement the information contained in this excellent monograph, he has supplied an exhaustive bibliography of the works and articles published in the archæological journals of all countries, which refer to the subject.

HEGEMANN (H.).—Die Herstellung des Porzellans. Erfahrungen aus dem Betriebe. *Berlin*, 1904. 8°, pp. viii-428; with 119 illustrs. 6 m.

"The making of porcelain, from the experience obtained in the practice of the art."

HEIDELOFF (C.). — Musterwerke aus des Nürnberger Bauhütte für Hafner und Topfer. *Nurnberg*, 1851. 4°; with 6 engr. pls.

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"Models of decoration from private houses in Nuremberg intended for the use of stove and pot-makers."

HEIM (Collection Max).—Cat. of sale. *Bruxelles*, 1899. 8°.

Ancient stoneware, Nos. 140-378.

HEIN (F.).—La peinture sur porcelaine. Nouveaux motifs de décoration. *Paris*, Calavas, s.d. Fol.; 24 pls. in col.

"China painting. New models of decoration."

HEINECKE (Dr. A.).—Neuere Oefen der Königl. Porcellan-Manufactur zu Charlottenburg. *Berlin*, 1897. 8°, pp. 23; with 28 illustrs. 1 m.

"The new ovens of the Royal porcelain manufactory of Charlottenburg."

Dr. A. Heinecke is director of the Charlottenburg manufactory.

—— Ueber das Brennen von Porzellan. *Berlin*, Tonindustrie Zeitung, 1908. 8°, pp. 20.

"On the firing of porcelain."

HEINTZ (A.).—Die Thonwaaren-Industrie auf der Pariser Weltausstellung, 1878. *Berlin*, 1880. 8°.

"The earthenware industry in the International Exhibition, Paris, 1878."

HEISS (A.).—Plat celtiberien en terre cuite découvert à Ségovie. *Paris*, Levy, 1888. Fol., pp. 11; with 1 photogr. pl. (Reprint from the *Gaz. Arch.*)

"A Celtiberian plate in terra-cotta discovered at Ségovia."

This plate, of unique description, bears an inscription in Celtic characters. The inscription cannot be translated, and the piece is, by many archæologists, considered as a Spanish forgery.

HELBIG (M. W.).—Les vases du Dipylon et les Naucraries. *Paris*, Klincksieck, 1898. 4°, pp. 37; with 5 figs. 2 fcs.

"Vases of the Dipylon and Naucraries."

Antique vases, discovered near the Dipylon of Athens, decorated with archaic representations of games and combats. Their style of decoration constitutes a special class in the history of Greek vases.

—— Les cavaliers Atheniens. *Paris*, 1902. 4°, pp. 112; with 38 illustrs. from Greek vase paintings. 5 fcs.

"Athenian horse riders."

HELBING (Anon.).—Collection of Greek vases, terra-cottas, etc. *München*, 1899. 4°, pp. 21; with 4 pls. Catalogue of sale.

HENDERSON (John).—Works of art in pottery, glass, and metal in the collection of John Henderson, M.A., photographed and printed by Messrs. Cundall & Fleming, for private use. *London*, 1868. Fol.; with 20 photogr. pls. £2.

Ceramic objects are arranged in groups. Greek vases, 2 pls.; Hispano-Moresque, 1 pl.; Majolica, 4 pls.; Persian and Rhodian, 4 pls.; Palissy, etc., 1 pl.; Chinese and Japanese, 3 pls. Each plate is accompanied with a short descriptive notice.

—— Descriptive notes on the classical vases in the Henderson collection, Marischal College, Aberdeen. With a short notice by the donor. *Aberdeen*, 1881. 4°, pp. 25.

HENNICKER (John).—Two letters on the origin, antiquity, and history of Norman tiles, stained with armorial bearings. *London*, 1796. 8°, pp. 114; with 3 pls. representing 20 tiles.

The armorial-bearing tiles described in these letters belonged to a pavement, now partly destroyed, which adorned the state rooms of St. Stephen Abbey, or "Abbaye aux hommes" at Caen, built in 1077 by William the Conqueror. Although local traditions and ancient chronicles agree in considering these tiles as containing the scutcheons of the noble families which accompanied William, Duke of Normandy, in his expedition, the date of their making cannot correspond with that of the building of the Abbey. One of these tiles bears the Royal Arms of France, adopted by St. Louis, and it is well known that armorial bearings were not in use before the crusades; the pavement cannot be, therefore, anterior to the thirteenth century. The scutcheons are introduced in the borders of a vast composition, the centre of which is occupied by the tracery of an intricate labyrinth. People, in single file, could engage, under the guidance of a leader,

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at the starting point of the meander, and follow the puzzling course of the maze for almost the length of a mile without having once to retrace their steps before they reached the point of issue. The march was accompanied with the singing of a well-rhythmed tune, and, in this way, a large crowd could be kept on the move without confusion for a considerable time.

HENRIQUES (Agnes). — Vorlagen für Porzellan-Malerei nach alten Mustern. *Hamburg*, 1895. 4°; col. pls.; all published.

"Designs for porcelain painting copied from ancient models."

HENRY (W. Ethelbert) and WARD (Snowden H.). — Photo-ceramics. *London*, 1896. 8°, pp. 86; with 21 figs. 1s.

A handbook of instruction in photography applied to the decoration of plaques, pottery, and other ceramic and metallic surfaces.

HENSEL. — Essai sur la Majorique (majolica) ou terre émaillée, adréssé à la Société libre des Beaux-Arts, par Mr. Hensel, Membre correspondant, peintre de S. M. le Roi de Prusse, Berlin, Avril, 1836. 8°, pp. 13. Extr. from the *Compte rendu des travaux de la Société Libre des Beaux Arts. Paris*, 1836.)

"Essay upon the Majorica (majolica) or enamelled earthenware, read before the Free Society of Fine Arts, etc."

Leaving aside the little eccentricity of substituting for the usual word majolica, the term "Majorica"—derived from Majorca, the supposed birthplace of the ware—all we find in this summary of the history of Italian faïence denotes a much better knowledge of the subject than is supposed to have been possessed by the early collectors. The essay was written at Rome in 1826 as a preface to the catalogue of the Bartholdy collection of majolica, bought by the Berlin Museum on the recommendation of Hensel.

HÉRAULT.—Notice sur le kaolin des Pieux, départment de la Manche. *Caen*, Bonneserre, 1832. 8°, pp. 192.

"Notice of the China clay of Pieux, Manche Department."

The clay was exclusively used by the porcelain factories of Valognes and Bayeux for the making of domestic ware and chemical utensils.

HERBET (F.).—Les émailleurs sur terre de Fontainebleau. *Fontainebleau*, 1897. 8°, pp. 46. (Reprint from *Annales de la Société historique du Gatinais.*)

"The clay enamellers of Fontainebleau."

Claude Bartélemy, in 1580, and Claude Beaulat, in 1613, are the first potters mentioned in the local registers as having worked at their trade in the village of Avon, near Fontainebleau; the last named man being qualified as "clay enameller to the king." They made figures and ornamental pottery in the style of Palissy's "figulines," so perfect in execution as to be often mistaken for the work of the old master. The title of enameller to the king was, afterwards, granted to several potters of the place, up to the middle of the seventeenth century. About all those whose name appears in contemporary documents, Mr. Herbet has gathered many interesting particulars.

HERDTLE (E.).—Flächen Verzierungen des Mittelalters und der Renaissance nach den Originalen gezeichnet. I. Abt. Fliese. *Stuttgart*, Cohen & Risch, 1866. Fol.; 28 pls. 25 m.

"Flat ornamentation of the Mediæval and Renaissance periods, designed from the originals. Part I., Tiles."

Unless these formal outlines of geometrical patterns were intended chiefly as models of freehand drawing for the use of the elementary classes of the Stuttgart School of Art, where Herdtle was a professor, one can scarcely understand why such an uninteresting selection should have been made out of the rich mine of materials formed by the ornamental tiles of the finest periods. No indication of origin, date, colours, etc., accompanies the sketches.

HERDTLE (H.).—Eine Sammlung italianischen Majolica-Fliesen. *Wien*, Graesser, 1885. Fol.; 26 col. pls. 50 m.

"A collection of Italian majolica tiles."

Genoese tiles would have been a more appropriate title for this interesting series. The walls of the monumental staircases of two palaces in the town of Genoa—evidently built at the same period and probably by the same architect—have preserved their original covering of majolica tiles. The different patterns employed to form the designs, given in full size, and the general composition of the large panels, rendered on a reduced scale, are carefully reproduced on the chromolithographic plates.

Whether, or not, these tiles are of local manufacture does not appear from the few lines of introduction prefixed to the plates;

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but as the making of majolica was flourishing in the Ligurian province at the time to which they belong, we cannot consider them as having been imported from another centre of manufacture.

Although Italian in its details, the general scheme of the panels is borrowed from Oriental carpets. No more effective dado could be contrived to brighten the lower part of a marble wall than these harmonious combinations of brilliant enamels. The palaces are situated, one in the Via San Matteo, and the other in the Via Luccoli.

HÉRISSON (Cte. d').—Relation d'une mission archéologique en Tunisie. *Paris*, 1881. 4°, pp. 288; map, and 9 pls. (7 of Greek terra-cottas). 10 fcs.

"An account of an archæological mission in Tunis."

HERMANN (David).—Maslographia, oder Beschreibung des Schlesischen Massel . . . mit seinen Schaunürdikeiten . . . auf dem so genannten Töppelberge gefundene sonderbaren Reliquien von Urnis oder Todten-Gefässen, . . . etc. *Brieg*, 1711. Sm. 4°. Urnes, pp. 88-153; with 4 pls. 12 m.

"Maslographia, being the description of Massel in Silesia . . . with its curiosities, . . . particularly the urns, or mortuary vessels found in the so-called Töppel-mountain."

The author, a pastor of Massel, had conducted many excavations round the town and had formed an important collection of cinerary urns, which he describes in his book. This collection is now preserved in the Breslau Museum. Chap. VI.:—"Must we consider these urns as being a natural product of the soil?" records the opinion of all the writers who have upheld that theory, of which Hermann demonstrates the absurdity.

HERMANN (Felix).—Die Glas-, Porzellan-, und Email-Malerei in ihrem ganzen Umfänge. Ausführliche Anleitung zur Anfertigung sammtlicher bis jetzt zur Glas-, Porzellan-, etc., Malerei gebrauchlichen Farben und Flüsse; nebst vollstandiger Darstellung des Brennens dieser verschiedener Stoffe. *Wien*, 1882. 8°; with 10 illustrs.

"Painting on glass, porcelain, and enamel, in all its branches. Practical instructions for making all colours and fluxes in use at the present day, with complete directions for firing the various materials."

—— Painting on glass, porcelain, and enamel. *London*, Offices of the Pottery Gazette, 1897. 8°. 10s. 6d. English translation of the above work.

HERRMANN (Collection Compars).—Catalogue of sale. *Cologne*, Heberlé, 1888. 4°, pp. 58; with 20 pls.

Hermann, of Vienna, was better known in all the capitals of Europe as a conjuror and prestidigitateur than as a collector. The collection he had formed comprised, however, many interesting objects, among which we may mention 78 pieces of ancient majolica reproduced on five plates.

HERRMANN (P.).—Das Gräberfeld von Marion auf Cypern. 28 Programm zum Winckelmannsfeste der Arch. Gesel. zu Berlin. *Berlin*, Reimer, 1888. 4°, pp. 62; with 3 phototyp. pls. and 45 text illustrs. 5 m.

"The burial field of Marion in Cyprus."

From the excavations conducted in 1886 by M. Ohnefalsh-Richter, at the expense of Mr. Watkins, director of the Ottoman Bank at Lanarka, a great number of terra-cottas and a few painted vases were obtained. The British Museum secured the choicest objects, the rest was sold by auction in Paris, with a catalogue prepared by Fröhner. Plates and illustrations chiefly represent specimens of terra-cotta.

HERZ BEY (Max).—Catalogue of the National Museum of Arab Art . . . edited by Stanley Lane-Poole, M.A. *London*, B. Quaritch, 1896. 12°. Pottery, pp. 64-74; with 2 cuts.

The Museum of Arab industrial art at Cairo; the pottery is represented by ancient tiles from the Mosques and fragments of mediæval ware found in the rubbish heaps of the old town; 327 Nos. in all.

HETTNER (F.).—Zur römischen Keramik in Gallien und Germanien. *Leipzig*, 1893. 4°, pp. 13. (Festschrift für Johannes Overbeck.)

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"The Roman pottery in Gaul and Germany."

HETTNER (F.)—Drei Tempelbezirke im Trevererlande. *Trier*, 1901. 4°, pp. 45; with 14 pls. (7 of pottery). 15 m.

"Three temple districts in the land of Treves."

—— Die Pfalz-Zweibrücker Porzellanmanufakture. Ein Beitrag zur Geschichte des Porzellans und zur Kulturgeschichte eines deutschen Kleinstates im achtzehnten Jahrhundert. *Neustadt an der Hardt*, L. Witters, 1907. Sm. 4°, pp. vi-240; with 1 portrait, 1 pl. of marks, 3 phototype pls., 2 maps, and 16 text illustrs. 10 m.

"The porcelain manufacture of Zweibrücken in the Palatinate. A document for the history of porcelain, and the social conditions of a small German State in the eighteenth century."

Christian IV., Count Palatine and Duke of Zweibrücken, was a prince keenly addicted to the practice of alchemy. He had in his service, as physician and laboratory director, one Dr. Stahl, a man of many schemes and projects. This latter persuaded him to give his support to the foundation, in his dominions, of a manufactory of hard porcelain. Willingly the Duke granted to the promoters of the enterprise the free use of five front rooms on the first floor and of two cellars in the small castle of Guttenbrunn, near his residence. Moreover, he promised that an oven should be built, at his own cost, in some part of the garden. Russinger, an arcanist who had, during his employment at the Höchst factory, mastered all the processes of manufacture, was engaged as manager. Operations were started in 1767. Dr. Stahl had a small capital to invest in the undertaking; he obtained also the pecuniary assistance of some relatives and friends who felt confident in his success. But the funds promised by the Duke, although they were sadly wanted, were not forthcoming. In that predicament, part of the subsidies that Christian IV. was supplying towards the cost of the experiments then prosecuted for extracting gold from the water and sands of the Rhine, had to be surreptitiously diverted and applied to the maintenance of the manufactory. Yet, at the end of the year 1769, the porcelain works had already drawn a sum of 73,468 Gulden from the Ducal Exchequer, and could show a very poor return for an expenditure which amounted to about double that figure. In 1769 the factory was transferred from Guttenbrunn to the town of Zweibrücken, where it came to an end in 1775, after the death of its patron, Christian IV. Nothing seems to be wanting to make this exhaustive monograph a vivid picture of the conditions under which a small porcelain factory was conducted in Germany at that period, and of the expedients that had to be resorted to, to retard the final collapse.

HEUSER (E.).—Frankenthaler Gruppen und Figuren. Ein Verzeichniss von mehr als 800 Figürlichen und etwa 500 anderen kunstgewerblichen Erzeugnissen der kurfürstlich pfälsischen Porzellanfabrik Frankenthal. *Speier*, 1899. 8°, pp. 33. 2 m.

"Groups and figures of Frankenthal porcelain. A list of above 800 small figures, and about 500 other artistic productions of the Electoral Palatine porcelain manufacture of Frankenthal."

The number of models of groups and figures executed at the Frankenthal manufactory had, so far, been estimated at 250; the researches of the writer have raised that number to 800.

—— Katalog der vom Mannheimer Altertumsverein im Frühjahr 1899 veranstalteten Ausstellung von Frankenthaler Porzellan. Mit einer Einleitung über die Geschichte der Frankenthaler Porzellanfabrik, von Dr. Friedrich Walter. *Mannheim*, 1899. 8°, pp. 164; with 3 pls. of marks. 1s. 6d.

Exhibition of Frankenthal porcelain. A catalogue published by the Archæological Society of Mannheim.

—— Pfälzisches Porzellan des achtzehnten Jahrhunderts in Zusammenhang mit der Entwicklung des Europäischen Porzellan-Fabrikation. *Speier*, 1907. 8°, pp. 58; with 3 pls. 2 m.

"The porcelain of the Palatinate in the eighteenth century, and its relation to the development of the manufacture of European porcelain."

HEUZEY (L.). — Recherches sur un groupe de Praxitèle, d'après les figures de terre cuite. *Paris*, 1875. 8°; with text illustrs.

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"Speculations upon a group of Praxiteles suggested by the terra-cotta figures."

—— Les fragments de Tarse au musée du Louvre. *Paris*, 1876. 8°; with illustrs. (Reprint from the *Gazette des Beaux Arts.*)

"The fragments discovered at Tarsa, in the Louvre Museum."

—— Nouvelles recherches sur les terres cuites grécques. Groupe de Déméter et de Coré, les cueilleuses de fleurs et les joueuses d'osselets. *Paris*, 1877. 4°, pp. 24; with 2 engr. pls. 4 fcs.

"New researches upon Greek terra-cottas. The group of Demeter and Corea, the flower gatherers, and the knucklebone players."

—— Sur les origines de l'industrie des terres cuites. (Read at the annual meeting of the French Academy, Nov. 17, 1882.) *Paris*, 1882. 4°, pp. 21. (Extr.) 2 fcs.

"On the origins of the terra-cotta industry."

—— Recherches sur les figures de femmes voilées dans l'art Grec. *Paris*, 1882. 4°, pp. 44; with 3 engr. pls. and 1 photo. 3 fcs.

"Researches upon the figures of veiled women in Greek Art."

—— Quelques observations sur la sculpture grécque en Gaule. (Extr. from *Memoires de la Soc. des Antiquaires de France*, T. xxxvii. 8°.)

"A few remarks on the Greek sculpture in Gaul."

—— Musée national du Louvre. Figurines en terre cuite, Catalogue. Tome I. *Paris*, May & Motteroz, 1882. 12°, pp. 244. 1 fc.

"National Museum of the Louvre. Terra-cotta figures. Catalogue."

This volume contains the description of the antique terra-cottas of Assyrian, Babylonian, Phœnician, Cypriot, and Rhodian origin. The Greek terra-cottas were to form the subject of the second volume.

—— Les figurines antiques du musée du Louvre. *Paris*, Vve. Morel, 1883. 4°, pp. iv-30; with 56 pls. engr. by A. Jacquet. 60 fcs.

"Antique terra-cotta figures in the Louvre Museum."

A befitting complement to the above catalogue is provided in this series of handsome plates. In both works geographical classification has been adopted. Specimens are grouped together according to their locality of origin; the respective time of manufacture of the various types still remains unascertained in most cases. The division into three parts—viz., Orient and Asiatic Islands, Greece, and Cyrenaïque—offers some advantage for the comparative study of the terra-cotta figures in various countries. Introductory notice and explanations of plates are equally short, the latter being confined to a correct description of the object illustrated, and a plain statement of the few facts connected with its discovery; conjectural interpretations of the subject they may represent are carefully avoided.

We agree with the author in preferring the correct and clever engravings of Mr. Jacquet, in which the refined style and the poetry of the originals are so happily rendered, to the photographic processes resorted to for the illustration of other works. The subdued tone and mellow treatment of the plates perfectly represent the spirit of sweet vagueness which pervades these fascinating figures, often no more than a suggestive sketch.

HEYDEMANN (Heinrich G. D.).—Heroisirte Genrebilder auf bemalten Vasen. S.l., n.d. 4°, pp. 19.

"Familiar scenes represented in heroic style on Greek vase paintings."

—— Iliupersis auf eine Trinkschale des Brygos. *Berlin*, 1866. 4°, pp. 37; with 3 pls. 3 m.

"Iliupersis upon a drinking cup painted by Brygos."

—— Due vasi Capuani illustrati da H. Heydemann. *Roma*, 1870. Fol.; with 1 pl. 1 m.

"Two Capuan vases described by H. H."

—— Griechische Vasenbilder. *Berlin*, 1870. Fol., pp. 14; with 13 pls. and 3 illustrs. 15 m.

"Greek vase paintings."

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HEYDEMANN (Heinrich G. D.).—Humoristische Vasenbilder aus Unteritalien. *Berlin*, 1870. 4°; 1 pl.

"Humouristic paintings upon Southern Italian vases."

—— Vasensammlung des Museum zu Palermo. S.l., 1871. 4°, pp. 48; with 6 pls. 4 m.

"The collection of antique vases in the Palermo Museum."

—— Idria Capuana. *Roma*, 1871. 8°, pp. 10; with fol. pl.

"An Idria from Capua."

—— Die Vasensammlungen des Museo nazionale zu Neapel. *Berlin*, G. Reimer, 1872. 8°, pp. 923; with 22 lith. pls. of forms and inscript. 17 m.

"The collection of vases in the National Museum of Naples."

—— Ellas ed Asia sul vaso dei Persiani nel museo nazionale di Napoli. *Roma*, 1873. 8°, pp. 35; with 5 fold. pls. 5 m.

"Hellas and Asia upon the vase of the Persians in the Naples Museum."

—— Niobe und die Niobiden auf griechischen Vasenbildern. S.l., 1875. 4°, pp. 26; with 4 pls. 3 m.

"Niobe and the Niobides on Greek vase paintings."

—— Nereiden mit den Waffen des Achill. *Halle*, 1879. Fol., pp. 23; with 5 pls. 5 m.

"The Nereids bringing the arms of Achilles."

—— Satyr-und-Backchennamen, besonder ueber die auf bemalten Vasen ueberlieferten. *Halle*, 1880. 4°; with fold. pls. 3 m.

"The names of the Satyrs and Bacchanalians, particularly on those supplied by the vase paintings."

—— Gigantomachie auf einer Vase aus Altamura. *Halle*, 1881. 4°, pp. 20; with 1 pl. 2 m.

"The battle of the giants upon a vase of Altamura."

No. 6 of Halle Winckelmann's Programmes.

—— Terracotten aus der Museo nazionale zu Neapel. *Halle*, 1882. 4°, pp. 28; with 3 pls. 3 m.

"Terra-cottas from the National Museum of Naples."

No. 7 of Halle Winckelmann's Programmes.

—— Alexander der Grosse und Darcios Kodomanos auf unteritalischen Vasenbildern. *Halle*, 1883. 4°, pp. 26; with 2 pls. (8th Programme.)

"Alexander the Great and Darcios Kodomanos upon the vases of South Italy."

—— Vasi caputi mit Theater-Darstellungen. *Halle*, 1884. 4°, pp. 22; with 2 pls. and 2 illustrs. 3 m. (9th Programme.)

"Vases from the Caputi collection with representations of theatrical scenes."

—— Jason in Kolchos. *Halle*, 1886. 4°; with 1 pl.

"Jason in Colchos."

—— Pariser Antiken. 12 Hallisches Winckelmann's Programm. *Halle*, Niemeyer, 1887. 4°, pp. 90; with 2 pls. and 8 illustrs. 4 m.

"Antiquities in Paris."

Notes on the public and private collections of antiquities in Paris.

HICLING (G.).—China clay: its nature and origin. (Reprint from the *Trans. of the Institute of Mining Engineers.*) *Newcastle-on-Tyne*, 1908. 8°, pp. 26; with 1 pl.

Contains a bibliography of articles on the subject which have appeared in periodicals.

HILBRAT (G.).—Dimostrazioni sopra alcuni antiche terrette dipinte dalla propria mano di Apelle, e del Sanzio, scritte da Giuseppe

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Hilbrat intorno la risoluzione pronunciata dall'insigne Academia Romana di S. Luca nel giorno 26 Luglio 1844. *Roma*, Tip. Baldassari, 1847. 8°, pp. 70. 3 fcs.

"Memoir upon certain ancient vessels of earthenware painted by the very hand of Apelles and Raffael Sanzio, written by G. Hilbrat in answer to the decision passed by the worshipful Academy of St. Luc, at Rome, on July 26th, 1844."

A tradition, then current in Italy, attributed to Raffael the painting of many a majolica dish, and Hilbrat, the Roman collector, laboured under the staunch conviction that at least fifteen pieces of majolica in his possession had been painted by the great master himself. In vain his friends tried to expostulate with him on the improbability of such an attribution; in vain his assertion was publicly confuted by the Academy of Arts, to which he had submitted the specimens on which he rested his conviction; nothing could shake his belief. For three years after the decision of the Academy, his fermenting brain went on elaborating argument upon argument in support of his theory, until he found himself ready to publish the pamphlet which was to convert the unbelievers and confound the opponents.

We must add that dishes painted by Raffael were not the only treasures in his collection; he boasted also of possessing,—priceless jewel, an antique tazza, on the painting of which the hand of Apelles was, for him, easily recognisable. Of the extravagant considerations he unfolded on the subject of that tazza, a single one will suffice to give an idea of all the rest. "We notice," says he, "that some portions of the subject look as though they had purposely been left unfinished. Now, if we recollect that the works of the greatest of Greek painters always bore the inscription, *Apelles has made it*, and that this one bears no signature, we are thus supplied with a proof that, fearing the unfair criticism from which he had often had to suffer, the artist left the painting unsigned, reserving to himself the possibility of amending all imperfections, and placing his work beyond all blame." It is not every one that could have found in the absence of a signature an actual proof of authenticity; all that follows evinces an equal measure of ingenuity.

Absurd as it may appear in our days, the name of Raffael ware has long been given in England to Italian majolica. The cause of that erroneous attribution may be found in the confusion created by the name of one majolist of Urbino, Raffaello del Colle, who often copied the compositions of his glorious namesake, the Sanzio.

HILL (A.).—Essays for the month of December, 1716. Instructions how to make as fine china as ever was sold by the East India Company, by a tried and infallible method. *London*, J. Roberts, 1716. 8°.

The method described in this paper consisted in grinding fragments of Oriental china and adding to the powder a fourth part of the lime obtained by calcining oyster shells. The mixture was diluted in gum water, which gave to it sufficient cohesion to allow of its being worked into dishes, vases, etc. A practical potter would not anticipate any success from the results that could be obtained in following such a prescription. We have, however, independent evidence that the process was actually put into practice, and not quite unsuccessfully. (See **Dossie**).

HILL (A.).—Hancock's copies for china painters; with directions by J. Hancock. *Worcester*, s.d. (1880?). 14 chromolith. and 10 monochrome pls. with explanatory notices. 8°.

The coloured plates reproduce the water colours of Mrs. H. C. Angel.

HILLS (G. M.).—Earthenware pots built into churches, which have been called acoustic vases. (In *Transactions of the Royal Inst. of Brit. Architects.*) *London*, 1882. 4°, pp. 65-96; with 6 pls.

The most complete essay written on the subject. It summarises all that is known respecting the introduction of hollow pottery in the building of theatres and churches from ancient times to the mediæval ages.

HIPPISLEY (A. E.).—Catalogue of the Hippisley collection of Chinese porcelain; with a sketch of the history of ceramic art in China. *Washington*, 1890. 8°, pp. 105. (Reprint from *Report of the Bureau of Ethnology.*) 2nd ed. *Washington*, 1902; with 21 pls. added.

The collection remained on exhibition for two years in the National Museum of the U.S.A. An excellent historical sketch prefixed to the catalogue summarises the information obtained, up to date of publication, on the subject of Chinese porcelain.

HIRSCH (R.).—De animarum apud antiquos imaginibus. *Lipsiae*, 1889. 8°, pp. 54.

"The representations of souls upon antique monuments."

A thesis read before the Leipzig University.

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HIRT (A.).—Die Brautschau. Zeichnung auf einem griechischen Gefäss. *Berlin*, 1825. Fol., pp. 26; with 1 fold. pl. 5 m.

"The Bride's Feast. A design upon a Greek vase."

Description of a vase in Count Ingenheim's collection, in which the writer sees a representation of Ariadne's betrothal to Theseus.

HIRTH (F.).—Ancient porcelain: a study in Chinese mediæval industry and trade. *London*, 1888. 8°, pp. 80. 3s.

A most valuable essay based on information obtained from original sources by a learned sinologist. Historical records of the extensive commerce carried on between China and distant parts of the world during the mediæval era have been discovered by the author in ancient and trustworthy Chinese documents. He has been enabled to determine the earliest date at which porcelain was exported into foreign countries, and has thus obtained a knowledge of the subject which gives a high authority to the opinion he expresses with regard to some theories lately propounded by French and German orientalists. He declines to admit that the celadon porcelain dishes and vases, still found in abundance in Egypt, Africa, and the Indian archipelago, are of Arabian manufacture, and are therefore to be regarded as Mussulman pottery. He has succeeded in making good his own assertion, that they were of Chinese origin, and imported by the early Arab traders to all the ports visited by their vessels.

Mr. Hirth has given a synopsis of this essay in his work, *Chinesische Studien, München*, 1890.

HIRTH (Georg). — Deutsch-Tanagra. Porzellan-Figuren des 18 Jahrhunderts. *München*, H. Helbing, 1898. 2 vols. 4°. Text, pp. xii, lxxxviii, 160; with 80 text illustrs., 184 phototyp. pls., and 1 pl. of marks by L. Frenzel. £2.

"German Tanagra. Porcelain figures of the eighteenth century."

Catalogue of sale of the first portion of Dr. G. Hirth's important collection. The collector has himself written the introductory notice. A well digested history of all the German factories, largely represented by authenticated specimens, was contributed by Mr. Herbert Hirth; while the descriptive catalogue of the collection has been prepared by the auctioneer, Mr. H. Helbing. It is the first time that we see the name of "Tanagra" irreverently associated with some of the most commonplace figures produced by the German trade. In the larger part of the specimens reproduced in this catalogue, one looks in vain for any signs of taste or refinement; they strike us as being mere industrial articles, only saved by a certain technical superiority of execution from being absolutely grotesque. It is needless to say that the skill and spirit of the talented sculptors employed in the chief German factories has often found its highest expression in the porcelain figures. This increases our regret at seeing the best examples of their art so inadequately represented in this extensive collection.

HOBSON (R. L.).—Mediæval pottery found in England. *London*, 1902. 8°, pp. 16; with 33 illustrs. (Reprint from *The Arch. Journal.*)

—— Catalogue of the collection of English pottery in the Department of British and Mediæval Antiquities and Ethnography of the British Museum. *London*, printed by order of the Trustees, 1903. 4°, pp. xxiii-310; with 42 pls. (some col.) and 131 illustrs. £1.

All the varieties of early English pottery are represented in the British Museum. This catalogue, which describes and illustrates the most striking examples of the art from the mediæval tiles to the earthenware productions of Wedgwood's successors, will be of great assistance in the study of the subject.

—— British Museum. A guide to the English pottery and porcelain in the Department of British and Mediæval Antiquities. *London*, 1904. 8°, pp. xii-127; with 15 pls. and 158 illustrs. 1s.

—— Catalogue of the collection of English porcelain . . . in the British Museum. *London*, printed by order of the Trustees, 1905. 4°, pp. xxvi-161; with 39 pls. (2 col.) and 104 half-tone illustrs. in the text. £1.

—— Porcelain, Oriental, Continental, and British. A book of handy reference for collectors. *London*, Constable & Co., 1906. 8°, pp. xvi-245; with 49 pls. (1 col.) 12s. 6d. 2nd ed., 1909.

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HOCHHEIMER (C. F. A.). — Chemische Farbenlehre. *Leipzig*, 1794. 8°.

"The science of chemical colours."

Part II. treats of the composition of enamel colours, pp. 69-102.

HODGETTS (J. F.).—Older England, illustrated by the Anglo-Saxon antiquities in the British Museum in a course of six lectures. *London*, Whiting, 1884. 2 vols. 8°. 6s.

"The earthen jar" is the title of the first lecture, but the history of the earthen jar is neglected for such collateral subjects as the customs of the old Anglo-Saxons; their dwellings; their favourite beverages; their hatred of Roman civilisation, etc., and a sprinkling of Anglo-Saxon terms accompanied with the usual speculations about their probable meaning. The important collection of prehistoric vessels in the British museum has not suggested any definite remark concerning the origin, the period, the variety of shapes and ornamentation of certain specimens through which the history of the ceramics of early times might have been facilitated.

HODGKIN (J. E. and E.).—Examples of early English pottery, named, dated, and inscribed. *London*, 1891. 4°, pp. 187; with 1 col. pl. and num. text illustrs. £2, 2s.

The various classes of old English pottery dealt with in this volume are limited to the following:—Slip decorated ware; Salt-glaze; English delft; Stoneware. A programme which did not admit of any other pieces but those which bear an inscription and a date, has led to the exclusion of all examples of embossed salt-glaze, which is seldom dated and inscribed, but which is unquestionably one of the most original and interesting productions of the old English potter; the few specimens of scratched blue of a late period, ranged under that heading, are unworthy representatives of the ware. Having in this way accounted for the neglect of an important class of early pottery, we are at a loss to understand why the old cream colour and the tortoise-shell ware often found inscribed with the name of the owner have been omitted.

HODGSON (Mrs. Willoughby).—How to identify old china. *London*, G. Bell, 1904. 8°, pp. xii-165; with 40 half-tone pls. 5s.

We have heard that the author was herself just beginning to take an interest in the study of old china when she decided to indite a popular compilation of the best works on the matter. The small volume was quickly prepared and promptly issued. It is the candid performance of an amateur who had been so surprised at the facility with which knowledge could be acquired, that she thought it her duty to communicate to others how easily the subject could be mastered. Evidently she never realised the difficulty of discriminating between puzzling specimens of old china, else she would not have felt so confident in supplying reliable rules of identification.

—— How to identify old Chinese porcelain. *London*, Methuen, 1905. 8°, pp. x-178; with 40 half-tone illustrs. 5s.

The exorbitant prices lately realised in the auction rooms for fine specimens of Oriental porcelain, having been enlarged upon in a tantalising introduction, a knowledge of the chief points which make a piece of Chinese origin highly valuable in the market, are next offered as a reward to the intending speculator who will master the contents of this small handbook. If, having done so, a confident beginner becomes satisfied that he has little more to learn on the subject, he may hopefully start the pursuit of buying Oriental ware with a view to making it very profitable. But if,—as is more likely,—he entertains some misgivings as to the correct application of the superficial learning that has been imparted to him, and hesitates to embark on the speculative business, he may comfort himself with the recollection that the risk he had incurred in purchasing this volume has been a very moderate one. In any case he has had his money's worth.

HÖFER (J.).—Die Fabrikation künstlicher plasticher Massen, sowie der künstlichen Steine, Stein-und-Cementgüsse. *Wien*, 1878. 2nd ed. 8°, pp. 317; with num. illustrs.

"The manufacture of artificial and plastic bodies; also artificial stone and the casting of stone and cement."

HÖLDER (O.).—Die romischen Thongefässe der Altertums-sammlung in Rottweil. *Stuttgart*, 1889. 4°, pp. 26; with 2 col. pls. and 20 pls. in outline. 3 m.

"The Roman pottery in the Rottweil Museum of antiquities."

Catalogue of an important collection of Roman pottery of all styles, discovered in the soil of a small table-land situated between the Prim and the Necker, close to the confluence of the two rivers. Over one hundred different forms are outlined on the plates; they are said to include all the types of Roman pottery. A list of about two hundred potter's marks, found in the locality, is given at the end of the catalogue.

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HÖLDER (O.).—Die Formen der römischen Thongefasse diesseits und jensseit der Alpen. *Stuttgart*, Kohlhammer, 1897. 4°, pp. 38; with 24 pls. 5 m.

"The forms of the Roman pottery on this side and on the other side of the Alps."

HÖLZEN (F.).—Die Herstellung holländischer Dachziegel. *Berlin*, s.d. 8°, pp. 35; with 24 illustrs. 1s. (Reprint from the *Thonindustrie Zeitung*.)

"The manufacture of Dutch roofing tiles."

HÖRNES (Dr. M.).—Eine prähistorische Thonfigur aus Serbien, und die Anfänge der Thonplastik in Mitteleuropa. *Wien*, 1891. 4°, pp. 13; with 2 illustrs. (Reprint from *Mittheilungen der Anthropologischen Gesellschaft in Wien*.)

"A prehistoric figure of clay found in Servia, and the beginning of the plastic art in Central Europe."

An adequate notion of the original may be derived from the photographic reproductions of this curious and perhaps unique specimen, preserved in the Belgrade Museum. It is a drinking cup, shaped in the distant presentment of a human figure. When described for the first time in the *Journal of the Antiquarian Society of Servia*, ten years had elapsed since its discovery, and no record had been kept of the place and conditions in which it had been found. Its elucidation rests, therefore, upon mere conjecture. One is bound to question its proposed attribution to prehistoric times. Primitive as it may appear to be in regard to its uncouth shape, the vessel is decorated with geometrical patterns so cleverly inlaid with white clay as to denote an advanced state of manufacture. Prehistoric antiquity has left nothing that can be compared to such a superior workmanship, while many examples of the Germanic pottery of the Carlovingian era offer the same character of ornamentation, executed in the same way. It is not improbable that the work of some German potter of that period might have found its way to the banks of the Danube, and we feel strongly inclined to adopt this view of the question.

HOFMANN (F. H.).—Das europäische Porzellan der Bayerischen Nationalmuseums. *München*, 1908. 4°, pp. x-252; with 72 half-tone plates. £1, 5s.

"The European porcelain in the Bavarian National Museum."

This catalogue comprises 1222 Nos., consisting chiefly of German porcelain. The Bavarian factory of Nymphenburg is particularly well represented (468 Nos.). A list of all artists employed in the porcelain works of Germany, and 8 pls. of marks are given in the appendix.

HOFFMANN (Collection H.). — Catalogue des objets d'art antique, terres-cuites, bijoux, verrerie décrits par W. Fröhner. *Paris*, 1886. 4°, pp. 72; with 20 pls. and text illustrs. II^e^ Partie. Catalogue des objets d'art antiques, vases peints, marbres, bronzes, etc., décrits par W. Fröhner. *Paris*, 1888. 4°; with 24 pls. and text illustrs. 30 fcs.

Catalogue of sale of the important collection formed by Mr. H. Hoffmann, a well-known expert in antiquities.

HOFFMANN (Catalogues of the sales conducted by).

—— Antiquités chypriotes. Catalogue des objets antiques trouvés à Arsinoë de Chypre; sculptures, inscriptions, poteries phéniciennes, terres cuites et bijoux, décrits par W. Fröhner. *Paris*, 1887. 8°, pp. 38. Terra-cottas, Nos. 181-267.

The excavations at Arsinoe were conducted by Mr. Max O. Richter.

—— Antiquités grécques. Terres-cuites de Myrina. *Paris*, 1888. Sm. 8°, pp. 29; with 6 pls.

—— Antiquités Terres-cuites grécques, poteries, etc. *Paris*, 1889. 8°, pp. 51; with 8 pls.

—— Antiquités pheniciennes. . . . Terres-cuites de Myrina et de Tanagra. Sm. 8°, pp. 39; with 12 pls.

—— Antiquités égyptiennes. Terres-cuites de Tanagra. *Paris*, 1890. 8°, pp. 38; 6 pls.

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—— Antiquities. Objets egyptiens. Vases peints. Terres-cuites. *Paris*, 1899. 4°; with 44 pls. and 27 illustrs. 30 fcs.

Greek and Roman pottery, Nos. 68-119; Terra-cottas, Nos. 120-320. All the above catalogues have been prepared by W. Fröhner.

HOFFMANN (E. E.).—Desseins zu dekorirten und zierenden Stübenöfen, theils entworfen, theils nach der Ausführung bearbeitet und für den Doppeldruck lithographirt von E. S. H., Architekt in Berlin. *Berlin*, s.d., 6 pls. 4°. (All published.)

"Designs for the decoration and embellishment of household stoves reproduced from sketches or executed models, and lithographed by double printing by E. S. H., architect."

HOLCOMBE (C.). — Ancient Chinese porcelain and other curios belonging to G. A. Hearn. Description by Chester Holcombe. *New York*, 1894. 8°; with facsimile of period marks. 5s.

HOLDER (E.).—Madras pottery. *London*, 1897. 4°, pp. 4; with 16 pls. (some col.). (A special No. of the *Journal of Indian Art.*)

HOLLINGSWORTH (A.).—Blue and white china; by Brother Alexander Hollingsworth, artificer to the Sette of Odd Volumes. Delivered at a meeting of the Sette held at Limmer's Hotel on Friday, February 6th, 1891. *London*, 1891. 16°, pp. 70; with 11 pls. of vases and 7 pls. of marks printed in blue. (245 copies printed.)

It is said that no perfect set of the booklets published by the bibliophilic Brotherhood of Odd Volumes is in existence. Very few of the separate numbers appear in the trade.

HOLMES (W. H.). — The following papers on ancient American pottery were reprinted from the *Annual Reports of the Bureau of Ethnology*:—

—— Illustrated catalogue of a portion of the collections made by the Bureau of Ethnology. (In third report. *Washington*, 1884.)

—— Prehistoric textile fabrics of the United States, derived from impressions on pottery. *Washington*, 1884. With 1 pl. and 56 illustrs.

The pottery of some aboriginal tribes of America was formed in baskets, the inner surface of which was lined with cloth. In this paper are described and reproduced the impressions that the weaving of the tissues has left, neatly marked, upon the clay.

—— Pottery of the ancient Pueblos. *Washington*, 1886. Pp. 95; with 150 illustrs. 8s.

No appreciable change is discernible in the Pueblos pottery; whether the vessels are found in the cave dwellings of very remote antiquity, or in the burial grounds of more recent periods, they all present an identical character. The method in which they are fashioned remains the same. It consists in building up the shape by a superposition of thin and long coils of clay; the joints of those coils are carefully smoothed on the inside of the pot, but always left apparent on the outside. By far the finest example of the ware is the white pottery of the cliff dwellers, the ground of which is decorated with geometrical traceries painted in red and black clays.

—— Ancient pottery of the Mississippi Valley. *Washington*, 1886. Pp. 66; with 102 illustrs. 6s.

In Arkansas are found examples of ancient pottery of a more advanced description. The shapes are extremely varied, and show great ingenuity of design; many of them being modelled in the form of human heads, animals, fruits, etc.

—— Origin and development of form and ornament in ceramic art. *Washington*, 1886. 8°, pp. 17; with 25 illustrs. 4s.

Synopsis of contents:—Forms suggested by adventition; forms derived by imitation; forms of shells, fruits, wooden and horn utensils, and basket work. Modifications of ornaments through change of materials. Methods of realisation. Theoretical development of fret-work, scrolls, etc.

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HOLMES (W. H.).—Ancient art of the province of Chiriqui, Colombia. *Washington*, 1888. 8°, pp. 187; with 288 woodcuts. 8s.

Chiriqui is situated on the isthmus, which unites the North with the South American continent. What the decorative art may have been in the territory at the time when it was inhabited by the prehistoric ancestors of the present Indians, is chiefly represented by the mortuary vessels discovered in enormous quantity within the lately-exposed places of sepulture. From the excellent reproductions of the many examples studied by Mr. H. Holmes, we may judge that the pottery of Chiriqui equals, if it does not surpass, in beauty of shape and perfection of workmanship, all that is found in the Mexican and Peruvian necropolis. It affords numerous instances of the typical forms of vases peculiar to European classical antiquity, which have been almost identically produced, doubtless through mere coincidence, by a race which cannot be supposed to have had any communication with European countries. The profile of certain vessels, the geometrical combinations of keys and meanders with which they are decorated, are so suggestive of Greek art at the archaic period, that certain writers have tried to establish, on the testimony of that pottery, that some connection must have existed between the chief centres of antique civilisation.

HOLT (F. W.).—Ziegelstein-Architektur. Auswahl praktischer Beispiele. *Leipzig*, 1876. 8°; with 40 lith. pls.

"Brick architecture; a selection of practical examples."

HOLWERDA (A. E. J.).—Attische Vasen der Übergangstil. *Berlin*, 1889. 4°, pp. 22; with text illustrs. (Reprint from the *Jahrbuch*.) 4 m.

"Attic vases of the transition style."

—— Korinthisch-attische Vasen. *Berlin*, 1890. 4°, pp. 31; with text illustrs.

"Vases of the Attico-Corinthian style."

From the Oriental character of the early Corinthian and Attic vases, sometimes called Tyrrhenian, has been derived the theory that Greek art had been affected by Assyrian influence through the medium of the artistic productions imported from Asia-Minor. Unwilling to accept these conclusions, the writer endeavoured to demonstrate that the Corinthian pottery is certainly anterior in date to the earliest painted vases of Asia-Minor. Consequently, the former could not have borrowed anything from the latter, and the similarity apparent in the style of decoration of vases of different origin, should not be taken as a proof that the Greek ceramics owed something to Oriental influence.

HOLWERDA (J. H.). — Die attischen Gräber der Blüthezeit. *Leiden*, 1899. 8°, pp. 21; with 13 illustrs. 3 m.

"The tombs of the best Attic period."

The funereal scenes represented on Greek vase paintings are dealt with in the second part of this work.

HOOPER (W. H.) and PHILLIPS (W. G.)—A manual of marks on pottery and porcelain, a dictionary of easy reference. *London*, Macmillan, 1876. 16°, pp. 238. 5s.

An original plan has been adopted in the arrangement of potter's marks and monograms. Anchors, animals, arrows, and other figured marks are grouped together and given in alphabetical order. The authors claim for themselves the credit of having translated the Oriental marks placed in the last section.

HOPPIN (J. C.). — Euthymides. A study in Attic vase painting. *Leipzig*, Harrassowitz, 1896. Sm. 4°, pp. 42; with 7 pls. and 11 illustrs. 5s.

The name of Euthymides, a painter of the cycle of Euphronios, appears only upon five red figure vases, but several other pieces have been attributed to him. By a keen scrutiny of the style of the signed specimens, and a comparison with other paintings offering some analogy with the former, Mr. Hoppin has drawn a list of all the vases which he has recognised as the work of Euthymides, pointing out at the same time the inaccuracy of many attributions presented by previous writers.

HOPPNER. — Kleine Vorlagen für Aquarelle und Porzellanmalerei. *Leipzig*, Arnold, 1881-82. 8°; 17 col. pls.

"Small models for water-colour and porcelain painting."

HORNER (Susan).—Greek vases, historical and descriptive; with some brief notices of vases in the Museum of the Louvre, and a selection of vases in the British Museum. *London*, Swan Sonnenschein, 1897. Sm. 8°, pp.

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167; with 1 pl. and outlines of shapes.

Intended as a *vade-mecum* to the visitor of the Greek vase collections in the Louvre and the British Museum.

HOSTMANN (Christian). — Der Urnenfriedhof bei Darzau in der Provinz Hannover. *Braunschweig*, F. Vieweg & Sohn, 1874. 4°, pp. 129; with 11 lith. pls. in col. 21 m.

"The urns of the burial ground discovered near Darzau in the province of Hanover."

It is estimated that the number of urns buried in the "field of rest," discovered near Darzau, at the junction of the Elbe with the Camin, must have amounted to about 4000. Unfortunately they were found in such a fragmental state that the artist who designed the plates had, in most cases, to trust to his own imagination to reconstitute the complete shape. The vessels are, for the greater part, covered with a coat of shining black varnish, and ornamented with lines and meanders impressed in the clay by means of a "roulette," or small punctuated wheel. This style of workmanship was common to many other centres at a corresponding period; the key-pattern, perhaps a remnant of the Greek and Roman influence, predominates on the Darzau pottery. The author has been at great trouble to contrast with the examples he describes the many instances of the same key-pattern occurring upon the pottery of other countries.

The whole find, partially restored, is now to be seen in the Provincial Museum of Hanover.

This work is rendered particularly valuable to the archæologist by the reference made to the many articles and papers published in the journals of the learned societies of Germany on the subject of early pottery, the titles of which are given in the footnotes.

HOTOP (E.)—Der Brennofen in der Ziegelei und Thonwaaren-fabrik und in der Kalk- und Cement-Industrie. 8°; with 30 illustrs. 3 m.

"The oven in the tile and earthenware factories and in the lime and cement industry."

HOUDOY (J.). — Recherches sur les manufactures lilloises de porcelaine et de faïence. *Lille*, Danel, 1863. 8°, pp. 89. (Privately printed.)

"Researches on the porcelain and faïence factories of Lille."

—— Histoire de la céramique lilloise, précedée de documents inédits constatant la fabrication des carreaux peints et émaillés en Flandres et en Artois au xiv^e^ siècle. *Paris*, Aubry, 1869. 8°, pp. 167; with 3 col. pls. 10 fcs.

"History of the ceramic art at Lille, to which are prefixed some inedited documents testifying to the manufacture of painted and glazed tiles in Flanders and Artois, in the fourteenth century."

Lille and the surrounding district has been for centuries a very important centre of production; records of ornamented tile pavements and pottery in full relief, intended for architectural decoration, go back to a very early date in the civic archives. Mr. Houdoy has been particularly fortunate in discovering the original Letters-patent granted, in 1391, by Philippe le Hardi, Duke of Burgundy, to Jéhan de Moustier and Jéhan-le-Voleur "ouvriers en quarriaux peints et jolis"—workers in painted and nice quarries,—and some other deeds and papers referring to the making of two important tile pavements for Hesdin Castle and the Ducal Palace at Arras. They were to be executed by the said Jéhan-le-Voleur after the design and under the direction of Melcior Broederlain, a celebrated painter of the time. It was particularly specified in the contract that the tiles were to be of white clay, and painted over with pretty images of figures, birds and flowers in various colours. Such a precise description makes it easy for us to infer that the work was to be very different in character from the average pavements of the period, usually composed of tiles of red and yellow clays. The statement is all the more interesting that no mention is made, in the general histories of decorative tiles, of any painted specimens having ever been found that could be referred to such an early date. It is true that a few tiles of white clay, painted with figures in the costume of the fourteenth century, were discovered buried under the floor of St. Omer Cathedral. The fact was recorded by Mr. Wallet, but without further comments, and it escaped the notice of the specialists. It may be that these last vestiges of what may have been one of the finest pavements of the times, represent the particular style of work practised by Jéhan-le-Voleur, and other ancient Flemish tilemakers, of which no example was supposed to be in existence.

In the seventeenth century Lille already possessed several factories of painted faïence; their productions emulated so successfully those of Nevers and Rouen, that at the present day the faïences of Lille, being seldom marked, are attributed by the ceramic collector to one of the above named places. A factory of soft porcelain—the second in France—was established in the town by B. Dorez in 1711. It was also at Lille that Leperre Durot conducted the royal porcelain works, founded in 1784, under the patronage of the Dauphin. These factories, and a few others of smaller importance, have found in Mr. Houdoy a most enlightened and devoted historian.

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HOUGH (W.). — The lamp of the Eskimo. *Washington*, 1898. 8°, pp. 26; with 24 pls. (Reprint from the *Report of the U.S. Nat. Museum* for 1896.) 2s.

Only a few of the lamps used by the Esquimaux tribes are made of terra-cotta. They exhibit the lowest form of pottery that can be found among the productions of prehistoric ages. Some authors have spoken of the Esquimaux as the only people in the world who never used earthen vessels.

—— An early West Virginia pottery. *Washington*, 1901. 8°, pp. 10; with 18 pls. (Reprint from the *Report of the U.S. National Museum.*) 2s.

Pottery was made at Morgantown towards the end of the eighteenth century, but the earliest record connected with the manufacture refers to John Thompson, who was apprenticed to a potter of the town and began business on his own account in the first years of the following century. His ware, and that made by his successors between 1800 and 1873, are described and illustrated in this article, which also contains the catalogue of the specimens exhibited in the U.S. National Museum. The tools, moulds, etc., used by the potters are reproduced on ten plates.

HOUSMAN (H.).—Notes on the Willett collection of pottery in the Brighton Museum. Together with the original catalogue of the collection. *Brighton*, W. J. Smith, 1893. 8°, pp. 100; 16. 1s.

In a numismatic collection, the political history of the civilised world is amply represented by the successive series of coins and medals, on which all nations have inscribed the names of their leaders and graved the record of their vicissitudes. The clay that the potter has fashioned into shape has, to a certain extent, received and preserved a faint reflex of the social conditions of the past generations, with whose existence the making and the use of pottery has been associated. So, it may be said, that in a collection of their pottery the progress and decadence of various races may be traced and followed.

It was with the idea of forming a gallery of fictile evidence—in which each example would tell its own tale and all would, through the form they present or the inscription they bear, relate to us, in a familiar way, something of the homely side of our national history—that, during more than forty years, Mr. Henry Willett gathered together an enormous store of specimens of English pottery. His original notion was carried out by him as completely as a scheme of such a wide scope could possibly be realised. We must bear in mind that if the coin collector can succeed in displaying in his cabinet an almost uninterrupted chronographic series of dates and facts, a similar achievement cannot be accomplished by the ceramic collector. The latter must, perforce, rest satisfied with illustrating the periods which have produced something of more particular interest than the insignificant terra-cotta pots, which have often been made without any appreciable variations during several centuries to answer the simple requirements of the people. A collection which would include representatives of such dark periods would prove, once more, that pottery shines, as an art, only at fitful intervals. Vessels of burnt clay have been, it is true, made at all times, but improvements in the making are often very long in coming. Let us take, for instance, the glorious revival of arts in western Europe during the Middle Ages, and we shall realise how inadequately the efforts of the potter can sometimes respond to those of his brother craftsmen. The stone carver and the vellum limner; the goldsmith and the brassfounder; the cloth weaver and the embroiderer; the mosaic maker and the stained-glass painter of that period have vied with each other in adorning the Gothic cathedral and the castle of the mighty with works of exquisite taste and unsurpassable technical ability. Rough earthenware tiles just one degree removed from common bricks, uncouth jugs still evincing the barbarian workmanship of the darkest ages, was all the potter could produce as his own contribution to the onward movement; they form a singular contrast to so many contemporary marvels. It is not, certainly, to the pottery of corresponding times that one should look to form an idea of the high level that artistic handicrafts had reached during the mediæval era; and this applies to other periods of the history of art. Later on, when, for causes that we cannot at present investigate, the earthen vessel began to assume a more important place among the requisites of the altered conditions of society, we see the potter join at last in the general advance of decorative art. We notice from that moment, besides a combination of efforts directed towards the improvement of the trade in general, the isolated rising of a few gifted craftsmen who glory to impart to the obedient clay which receives its shape from their hand the impress of their powerful personality. It is the Renaissance; a glorious epoch, when all tended to the gratification of an unbounded hankering after refinement and luxury. The prince made then a direct appeal to the potter, and the potter felt himself equal to answer any princely demand. Plebeian earthenware is thrown into the shade by the introduction of the precious Oriental wares; but ere long the coming of a porcelain of national manufacture establishes a successful competition against foreign imports.

The march of years prepares the advent of a great social change. With the improved education of the masses, democracy awakes to the sense of its political importance, and the transformation obviously affects the work of the potter. The shadow of passing events—no longer indifferent to the majority—begins to register itself upon the crockery roughly painted to please the fancy of the lower classes. While

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sensational chap-books and elementary treatises on educational subjects are eagerly sought after by the villager and the operative, the pot and the pitcher exhibit images and inscriptions in which the feelings and the aspirations of the people are distinctly evidenced. At first they simply show the royal arms or the crest of a noble patron, some graphic symbol of national glory, or a suggestive monogram recalling a name dear to popular memory. Gradually the subjects depicted upon the ware assume a more ambitious form. The self-taught decorator at the village pot-work has to keep pace with the news of the day. He is constantly called upon to improvise with the tip of his rude brush a clumsy portrait, a transparent allegory, a telling picture which shall illustrate the engrossing topic of the moment, and thus impart a special attractiveness to the best articles of his cheap and gaudy show.

In England, a special facility for decorating the ware at a small cost, with pictorial subjects of a more elaborate order, was afforded by the introduction, towards the middle of the eighteenth century, of the process of transfer printing. This mode of decoration has been, ever since, taken great advantage of by the English potter.

Historical as the Willett collection may be said to be, at least in a certain sense, chronological order could not — for the reasons already given—have been adopted for its arrangement. The specimens are divided, for practical purposes, into arbitrary sections headed respectively :—Royalty and loyalty ; Hero worship ; Seafaring ; American wars ; Politics, etc. Under such conditions it is obvious that the intrinsic merit of the piece has to give way before its historical or social interest. The ceramic collector may, however, feel a little surprised at the unwonted assemblage presented by each section. Ancient pottery of artistic value, selected at the sale of some celebrated collection, stands side by side with vulgar crocks obtained from a country cottage ; the subjects represented upon them being the only cause of their present connection. Thus the series ranged under the heading : Costumes, brings together the costly porcelain group, and the cheap and grotesque earthenware figure. Under the title of : Politics, we find not only busts and statuettes of statesmen in ancient stoneware and china biscuit, but also the common pint mug, the record of parliamentary elections in times not far removed from us, when such mugs, duly inscribed, were presented to his constituents by the candidate, and in which his health was freely drunk at the local beer house. Sporting is not the least interesting section ; prize-fighting, bear baiting, horse racing, field sports, etc., are fully illustrated on many specimens most quaint and amusing. If we add that most of the pieces composing the various series are inscribed with appropriate sentences and doggerel verses, which contribute not a little to their individual interest, we have said enough to explain the particular value that is attached to this unique collection. It has been bequeathed by its owner to the Brighton Museum.

HOUZÉ DE L'AULNOIT (A.).—Essai sur les Faïences de Douai, dites Grès Anglais. *Lille*, Danel, 1882. 8°, pp. 141 ; with 2 pls. 10 fcs.

"Essay on the Douai faïences called 'English Stoneware.'"

All the white and cream-coloured earthenware made in England at the latter part of the eighteenth century went in France under the name of English "Grès," or stoneware. Although its importation was heavily taxed, and at one time had even been prohibited, it had gained public favour ; the demand for wares of English manufacture was becoming considerable. Highly profitable results were expected from the establishment, on French territory, of well equipped manufactories, the productions of which would so closely imitate the foreign articles that they would soon drive these latter out of the market. Two potters from Newcastle, Charles and Jack Leigh, went to Douai to start the manufacture of English earthenware, with the financial support of some wealthy inhabitants of the town. A few years after, in 1784, the factory they had established received a Royal privilege which secured to them the exclusive right of manufacturing that kind of ware in the Artois province. An ancestor of the writer, Houzé de l'Aulnoit, was one of the directors. The progress of the business was suddenly checked by the commercial treaty of 1786, which threw open the French market to English goods. The state of affairs fluctuated for some time between prosperity and troubles, and ultimately the works had to be closed in 1821.

Mr. H. de l'Aulnoit is a distinguished advocate ; perhaps, in his legal career, he has never accumulated, classified and annotated with more devotion to his case such a large amount of documental evidence as he has done in the preparation of this book. Official decrees, deeds of partnership, statements of affairs, requests and petitions to the government, succeed each other, marshalled with forensic impeccability. From a survey of this formidable array of official documents, we may gather with what difficulties the conduct of an industrial business was surrounded in the good old time. The notion of a private enterprise being carried on without the interference and the support of the state was evidently not to be entertained. To beg for special favours, to complain of unfair conditions, to boast about the work already done and promise marvels for the future, and, finally, to engross supplications couched in decorous terms and obtain the influential patronage of some high personage, seem to have been the chief care of a strong-minded manufacturer.

The volume, printed on fine paper, is of excellent typographic execution.

HOWARD (J. J.).—Catalogue of the collection of armorial porcelain formed by the late Dr. Howard. *London*, 1902. 4°, pp. 14 ; with 1 pl.

Catalogue of sale. Examples of the Oriental china, sometimes called Lowestoft.

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HOWORTH (J.).—The art of repairing and rivetting glass, china, and earthenware. *London*, 1898. 8°, pp. 22; with text illustrs. 1s.

HUCHER (E.).—Catalogue du Musée archéologique du Mans. *Le Mans*, Monnoyer, 1869. 8°, pp. 104; illustrs.

The ceramic section of the museum contains a series of ancient pottery made at Ligron (Sarthe).

HUDDILSTON (J. H.).—Greek tragedy in the light of vase painting. *New York*, Macmillan, 1898. 8°, pp. 183; with 28 illustrs. 5s. A German translation has been made by Heuse. *Freiburg*, 1900.

Creuser has described the vase paintings he called "Illustrations to the works of the Greek tragic poets." Welcher commented upon such subjects as appear to furnish a reference to the lost plays. Luckenbach, looking at the question from an opposite point of view, denied that the tragics ever had any influence on the work of the artist. In his own estimation, poet and painter borrowed their subjects from the same source—viz., the popular traditions which had preserved the memory of heroic ages. Accordingly, the vase painter delineated the legend he had chosen to represent from his own interpretation of the scene, and quite independently from the tragedy that the poet had elaborated on the same foundation.

The author of the present essay has made good profit out of these various theories, and he has materially added to the list of vase paintings upon which an intimate relation between ceramic art and the Greek tragedies is illustrated. It is surprising, however, to see that he affects to ignore altogether the work of his predecessors on the same subject.

—— Lessons from Greek pottery; to which is added a bibliography of Greek ceramics. *New York*, Macmillan, 1902. 8°, pp. 144; with 17 illustrs. 5s.

Vase paintings and the life of the Greeks. Vases and Literature. These are the headings of the two leading chapters in the book. The appendix gives a "Bibliography of Greek ceramics." It is a somewhat misleading title, considering that it contains only the works which treat of painted vases, and excludes mention of those on terra-cottas, by themselves a very important branch of the classical ceramic literature. A list of a number of articles on vase paintings which have appeared in the serial publications will be found of some use to the student.

HUDSON MOORE (N.).—The old china book, including Staffordshire, Wedgwood, Lustre, and other English pottery and porcelain. *New York*, Stokes, 1903. 8°, pp. 300; with numerous illustrations. 10s.

Particularly devoted to the description of such ware of English origin as may be found in the old households of the United States. The descriptions are not always illustrated by a correct example. Thus, "Tortoise Shell" is represented by a mug of marbled ware, and "Queen's Ware," by a clumsy milk jug of late yellow ware of Longton make. Specimens of rather modern Staffordshire ware, with views in blue printing, are abundantly reproduced.

HÜBNER (E.).—Die antiken Bildwerke in Madrid. Nebst einem Anhang, enthaltend die übrigen antiken Bildwerke in Spanien und Portugal. *Berlin*, 1862. 12°, pp. 356. 5 m.

"The collections of antiquities in Madrid; with an appendix containing a description of the antiquities in the other collections of Spain and Portugal."

Painted vases:—The Royal Museum and National Library, pp. 169-195; The Academy of Fine Arts, 229-231; Medinacelli Collection, p. 75; Anglona Collection, Vases and Terra-cottas, pp. 253-260; and a few minor collections.

HUISH (M. B.).—Catalogue of the collection of Japanese works of art formed by Sir Trevor Lawrence, 1869-94. Edited by M. B. Huish. *London*, 1895. 4°, pp. ix-158; with 39 autotype pls. and text illustrs. Ceramics, pp. 144-154. Privately printed. £2, 2s.

—— Greek terra-cotta statuettes; their origin, evolution, and uses. *London*, J. Murray, 1900. Sm. 4°, pp. xvi-251; with 75 photo-typ. pls. and 43 half-tone illustrs. in the text. 21s.

More than fifty years have elapsed since the sudden revelation of the graceful creations of the Hellenistic terra-cotta potter has fascinated both the art collector and the antiquary. England did not remain behind other nations in her admiration of the little figures unearthed

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from the necropolis of Greece and Asia Minor. The choicest specimens were secured for the museums and private collections, and the splendid works on ancient terra-cottas published in foreign countries were readily purchased and eagerly read. But with the exception of a few detached papers, which have appeared in the antiquarian serials, such as the *Journal of Hellenic Studies*, etc., England did not add any contribution to this engrossing subject. The present volume was intended to fill a regrettable gap. It does not pretend to throw a fresh light on the questions still left undecided, but it may claim to be a comprehensive summary of all that has been written on the matter. Mr. Huish, known for his studies on the arts of Japan, is not a specialist, but he has mastered the works of the young school of French archæologists, and his clear and compact digest will do much to spread the knowledge of this branch of ancient ceramic art. It is the first time that the history of Greek terra-cottas, at various periods and at various places, the use of statuettes, and the subjects they generally represent, have been told in the English language.

HUNT (R.).—Handbook to the industrial department of the International Exhibition, 1862. *London*, 1862. 8°. Ceramics, vol. ii., parts 6-7.

HUNTER (W. C.).—Bits of old china. *London*, Kegan Paul, 1885. 8°.

Nothing about china—broken or whole—will be found in this book. It is made up of stray bits of personal reminiscences of the old Chinese country. A translation of a Chinese stage farce entitled "Poo Kang, or, the mender of broken china" (p. 108), is, however, to be recommended to the repairer of ceramic wares as one of the classics of his craft.

HUTSCHENREUTER (L.). — Motive für die keramische klein Plastik. *Plauen*, 1894. Fol.

"Models for small ceramic objects."

HUTTON (C. A.).—Greek terra-cotta statuettes; with a preface by A. S. Murray. *London*, Seely, 1899. 8°, pp. xvi-80; with 8 col. pls. and 16 monochr. pls. representing 36 subjects. 7s.

This volume, and that of Mr. Huish's, appeared almost on the same day. Two books on a subject for so long undeservedly neglected are surely not more than was wanted. All admirers of Greek terra-cotta figures are not necessarily endowed with the erudition of a classical scholar, and a sense of inability to penetrate into the depth of the learned disquisitions indulged in by French and German archæologists may have deterred many a one,—most anxious, otherwise, to know something of the history of those bewitching statuettes,—from attempting such an inauspicious study. Any apprehension on that score is now set at rest. All that is strictly required to facilitate the learning of this fascinating branch of antiquarian lore will be found in Miss Hutton's most welcome handbook. It displays a perfect acquaintance, on the part of the author, with the history of antiquity, yet the narrative is never allowed to wander too far away from the modest terra-cotta figure which remains, as it should, the centre of attention. Frequent and appropriate applications of passages of the Greek anthology to the subjects described render a perusal of the book still more attractive. A special care has been bestowed on the photographic reproductions, all taken from examples preserved in the British Museum. One chapter, however, is open to the criticism of the practical potter. By borrowing her information on the technical processes from antiquarian authorities, the author has been led to repeat the ludicrous errors in which some of them have fallen when describing how terra-cotta figures were made.

HUYVETTER (Johan d'). — Zeldzaamheden verzameld en uitgegeven door Johan d'Huyvetter in het koper gesneden door Ch. Onghena. *Ghent*, 1829. 4°, pp. 4; with 22 pls. in outline. £1.

"Objects of curiosity collected and published by J. d'Huyvetter, engraved on copper by Ch. Onghena."

Such a singular collection, the first formed almost entirely of vessels of ancient Flemish and German stoneware, must have been considered at the time as evincing, on the part of the collector, a most eccentric and unaccountable taste. The strange drinking vessels it contained were evidently shown by their possessor in the same spirit as they had been gathered, that is to say, as mere objects of curiosity. At any rate, in the few words of apologetic introduction written in the Flemish language by J. d'Huyvetter to explain his unprecedented collection to his brother art-amateurs, not a hint is thrown out as to the probable origin of its contents; not a word is said about their artistic merit, yet, the specimens had been so judiciously selected that many of them are now valued as the most precious jewels of the rich collections in which they have later on found their place. The series of plates begins with an outline of the large fountain once called "The King of Vases," now in the South Kensington Museum, and which d'Huyvetter had discovered in the tap-room of a small tavern at Antwerp. Unfortunately the reproductions are so incorrectly drawn that they can only serve as graphic notes whereby to recognise the objects as we find them in the museums, or see them more accurately reproduced in modern engravings or photographs. Choice examples of Palissy ware and many remarkable glass vessels were also included in this interesting collection.

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IHM (M.).—Die arretinischen Topfereien. *Bonn*, 1898. 4°, pp. 20. (In *Bonner Jahrb.*)

"The Arretinian potteries."

ILG (A.).—Heraclius. Von den Färben und Künsten der Römer. Originaltext und Uebersetzung. Mit Einleitung, Noten, und Excursen versehen. *Wien*, 1873. 8°, pp. xxiv-190. 2 m.

"Heraclius. On the colours and the arts of the Romans. Original text and translation. With explanatory notes."

INGHIRAMI (F.).—Monumenti etruschi, o di etrusco nome, designati, incise, illustrati e publicati dal. Cav. F. Inghirami. *Badia Fiesolana*, 1821-26. 10 vols. 4°; with engr. pls., mostly colour. 350 copies printed, and publ. at 650 fcs. £5.

Real genius and unswerving faith were indeed wanted to sustain the persevering earnestness of the writer through the stupendous course of labour accomplished by Inghirami. The man was incontestably a born historian, and could, in many instances, display the sagacity of a true archæologist. But his infatuated admiration for Etruscan art left no room in his mind for sedate consideration of the subject. Nothing short of absolute fanaticism could,—in the face of so many contradictory opinions,—have kept up his implicit belief in his personal theory. The militant zeal he displayed in his endeavour to foster the acceptance of his own conviction that Etruria had occupied the foremost rank in ancient civilisation, can only be compared to the fervour with which an inspired apostle tries to win proselytes to a new creed. Fortune and social position, leisure and pleasure, Inghirami sacrificed them all to devote himself entirely to his passionate worship of ancient Etruria.

Accompanied by a small group of devoted pupils and efficient assistants, the master repaired to the Badia, an establishment founded by Cosimo the Ancient for the culture of science, situated outside the walls of Florence. There he established his printing works, and installed drawing and engraving studios. Taking upon himself the whole responsibility of the enterprise, he acted as chief designer, engraver, and printer, devoting all the moments he could spare from his active direction to his archæological researches and the writing of learned essays, all consecrated to the greater glory of his dear Etruria. One can scarcely decide whether we should admire or pity the outcome of such ambitious and colossal efforts. At the present day his fondest arguments are irretrievably discarded as untenable. The actual examples he adduces in support of his assertions are no longer considered to be true Etruscan works. Heedless of their characteristic style, he grouped together, indiscriminately, all examples of pottery that had been unearthed from the antique necropolis of Italy. However distant from what he took to have been the unique centre of production might have occurred a discovery of classical vases and terra-cottas, the whole of it had for him a common origin; he entertained no doubt that it had all been imported there from Etruria. In consequence of his stubborn misconception, the majority of the fictile vases he reproduced in his ponderous works, which are unquestionable examples of Greek workmanship, are absolutely foreign to the purpose they were intended to serve.

Curiously enough, while absorbed in the elucidation of painted vases, he bestowed little or no attention on the black pottery called Buccaro nero, the sarcophagi surmounted with life-size figures, and other masterpieces of terra-cotta, now recognised as the best representatives of Etruscan ceramic art.

—— Lettere di etrusca erudizione publicate da Francesco Inghirami. *Poligrafia Fiesolana*, 1828. 4°; with 14 pls. 15 fcs.

"Letters on Etruscan archæology."

—— Pitture di vasi fittile, esibite dal Cav. F. Inghirami per servire di studio alla mitologia ed alla storia degli antichi popoli. *Poligrafia Fiesolana*, 1831-37. 4 vols. 4°; with 400 pls. A second edition was published in Florence in 1852-56. 50 fcs.

"Paintings on fictile vases published as helps for the study of mythology and the history of ancient nations."

—— Museo etrusco chiusino, dai sui possessori publicato, con aggiunto di alcuni ragionamenti del prof. Dom Valeriani, e con brevi esposizioni del Cav. F. I. *Poligrafia Fiesolana*, 1833. 2 vols. 4°; with 216 pls. in outline. 60 fcs.

"The Etruscan museum at Chiusi; published by the owners, with a dissertation by Professor D. V., and a few remarks by Cav. F. I."

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A descriptive catalogue of the private collection of Mr. Casuccini at Chiusi, which contained many specimens of Etruscan pottery and Greek vases.

IQUELON (Collection de Mr. le Marquis d').—Vente à Paris, Avril, 1887. 4°, pp. 33; with 7 pls. Rouen faïence, 126 Nos. Introductory notice by G. Gouellain.

IRELAN (Linna). — Pottery. *Sacramento*, 1890. (In the *Ninth Ann. Rept. State Mineralogist of California*, pp. 240-261.)

J

JACKOB (H.) (Publ. by).—Die neuzeitliche Technik der Thon-, Ziegel-, Cement-, Kalk-, Porzellan-, und Glass-Industrie und ihre Bezugsquellen. *Prag*, Apolda (1897). 12°, pp. 84.

"The latest technical improvements in the clay, tile, . . . porcelain and glass industries, and their sources of supply."

List of the last patents connected with ceramic manufacture; directory of machine-makers, dealers in raw materials and chemicals, and trade advertisement, chiefly connected with Austrian industry.

JACKSON (W.).—A text-book on ceramic calculations, with examples. *London*, Longman & Green, 1904. 12°, pp. xviii-67.

Prepared for the use of the classes in pottery and porcelain manufacture, held under the direction of the Staffordshire Education Committee.

JACOB (G.). — Die Gleichberge bei Römhild als Culturstätten der La Tènezeit Mitteldeutschlands. *Halle a. d. S.*, 1887. 4°, pp. 50; with 8 pls. and 155 illustrs. Parts v.-viii. of the *Vorgeschichtliche Alterthümer der Provinz Sachsen.*)

"The fortified hills near Römhild, centres of civilisation of the La Tène period in Central Germany."

A large accumulation of broken pottery has been found in the locality. The vessels are of coarse terra-cotta, almost without ornamentation. The name of the La Tène period has been given to the time extending between the eighth and fourth century B.C.

JACOBSTHAL (J. E.).—Sud-italienische Fliesen-Ornamente, nach originalaufnahmen. *Berlin*, E. Wasmuth, 1886. Fol., pp. 20; with 30 chromolith. pls. and 32 text illustrs. 80 m.

"Ornamental tiles of South Italy drawn from the originals."

More extensively than any other Italian town, Naples has adopted—no doubt under Spanish influence—the introduction of brightly-coloured majolica tiles in the adornment of private habitations. In other provinces we see them employed chiefly for decorative purpose, but under the burning sky of Naples, floor and wall tiles are recognised as an absolute necessity by all who care to keep the house cool and clean. Along the quays of the town, the sea-beach gives one an idea of the amazing quantity of worn-out majolica tiles unceasingly thrown away to be replaced by fresh ones. Sand and pebbles disappear under a thick layer of fragments, thinned and rounded by the waves.

A Neapolitan tile-maker is usually established in a very modest way of business. Wherever he has found a place suitable for setting up his working shed and his primitive kiln, either on the quays or in the suburbs, he may be seen working in the open air, alone or assisted by a couple of apprentices. For a few days he moulds the tiles, then he will glaze and paint them, for he handles the painting brush as well as the boss and the scraper. His patterns, intensely gaudy, do not make any pretence at refinement. Most of them have been made by his father, and before him by several generations of potters, all unconscious of the advantages of art-training. When he feels in want of a new design, the motive is borrowed from the works of the house decorator, and it is invariably in the debased rococo style, which is still the glory of the lower class of fresco-painting of South Italy.

We know more than one instance of these conditions of manufacture amongst the numerous examples placed under our eyes by the collector. With few exceptions they consist in geometrical combinations of the circle and the straight line, filled in with various colours, and forming such designs as any hand can rapidly execute after a little practice, or which can be produced by stencilling. We need not say that the artist or the amateur would look in vain for any remnants of the tradition left by the majolica decorators of the sixteenth century in these showy and vulgar diapers. No indication of dates or origin is given in any case; many of the designs may be, for ought we know, still produced in our days; some of them may go back to the middle of the seventeenth century. Be it as it may, the pattern produced by a single tile, repeated indefinitely in the manner of a modern woven fabric or a common wall paper, cannot pretend to vie with the stylish disposition of a Renaissance majolica pavement. On the other hand, the Neapolitan

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potter still possesses the secret of a shining white enamel on which his many-coloured arabesques stand out most effectively.

JACQUEMART (Albert).—La Porcelaine des Médicis. *Paris*, 1857. 8°, pp. 14. (Reprint from the *Gazette des Beaux Arts.*)

"The Medicean porcelain."

—— Notice sur les majoliques de l'ancienne collection Campana. *Paris*, Techener, 1862. 4°, pp. 28. (Reprint from the *Gazette des Beaux Arts*, with 1 etching by J. Jacquemart.)

"Notice of the majolica in the collection Campana."

—— Collection de Mme. Malinet. Oriental ceramics. *Paris*, 1862. 8°, pp. 96. Privately printed.

—— Collection Ch. de Ferrol. Oriental porcelain. *Paris*, 1863. 8°, pp. 98.

Catalogue of sale.

—— Les merveilles de la céramique, ou l'art de façonner et décorer les vases en terre-cuite, faïence, grès et porcelaine depuis les temps antiques jusqu'a nos jours. *Paris*, Hachette, 1866-69. 3 vols. 12°; numerous illustrs. 9 fcs.

"The marvels of ceramics; being the art of fashioning and decorating vases of terra-cotta, faïence, stoneware and porcelain from ancient times to the present day."

This work is one of a series of handbooks published under the title of *The Library of Marvels*, hence the heading which, in this case, might appear deceptive. It is needless to say that it does not pretend to deal exclusively with the most celebrated masterpieces of the potter's art, but that it is intended to resume, in a concise form, the history of the ceramic productions of all times and countries. It is divided into three parts:—I. The East—Egypt, China, Japan, Persia, etc. II. The Occident—Greek and Roman antiquity; Italian and French Renaissance. III. Faïence and porcelain of Europe in more recent times. The woodcuts drawn by Jules Jacquemart for the illustration of the last two volumes may be considered as models of the kind. One cannot deny that on its publication this work answered a general desideratum, and it was succeeded by a number of palpable imitations which were brought into existence through the success it had obtained. Most of them have followed the plan adopted by Jacquemart, and made good profit of the information he had accumulated; and yet, in most cases, if his name is at all mentioned it is in connection with some error he may have committed.

—— Histoire de la céramique. Etude descriptive et raisonnée des poteries de tous les temps et de tous les peuples. *Paris*, Hachette, 1873. 8°, pp. 750; with 146 text illustrs. and 12 copperplate etchings by Jules Jacquemart. 25 fcs.

"History of the ceramic art. A descriptive and methodical study of the pottery of all ages and countries."

The letterpress and illustrations are practically the same as in the small volumes entitled *The Marvels of Ceramics*, but the addition of twelve etchings by J. Jacquemart is sufficient to impart to this edition a special interest. It is seldom one sees freedom of execution united to the same degree with absolute accuracy of rendering. These plates offer the charm one can only expect to find in a spirited sketch, and yet the effect is as true and complete as that of a highly finished work. As the copper plates have suffered much from excessive use, one should be careful to select good proofs.

A. Jacquemart died two years after the publication of this volume. Accounts of his life and labours were published in 1875 by A. Darcel, in the *Gazette des Beaux Arts*, and by P. Salin, in the *Bulletin du Bouquiniste.*

An excellent translation in English of the above work was supplied in 1873 by Mrs. Bury Pallisser.

JACQUEMART (Albert) and LE BLANC (E.).—Anciennes faïences françaises. *Paris*, 1859. 8°, pp. 23. (Reprint from the *Gazette.*)

"Ancient French faïence."

—— Histoire artistique industrielle et commerciale de la porcelaine, accompagnée de recherches sur les sujèts et emblèmes qui la décorent, les marques et les inscriptions qui font connaitre les fabriques d'où elle sort, les variations de prix qu'ont obtenus

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les principaux objets connus et les collections où ils sont conservés aujourd'hui. *Paris*, Techener, 1862. Imp. 4°, pp. 690; with 27 etchings by J. Jacquemart. 75 fcs.

"History of porcelain, artistic, industrial, and commercial; with explanations of the subjects and emblems entering into its decoration; the marks and inscriptions indicating the places of manufacture; the variations in the prices obtained by the most notable pieces; and the collections in which they are preserved at the present day."

The rapid advancement in ceramic history made during the last few years has rendered the works of Jacquemart somewhat out of date, but we must not forget that he was one of the first writers who gave to that branch of learning its now recognised importance, and that his books resumed faithfully the knowledge that was then available.

Endowed with the enquiring and methodical turn of mind which makes an archæologist, supplemented by an intense love for all that is beautiful, Jacquemart could not rest satisfied with the matter-of-fact occupation he had to follow in the custom-house offices, which he entered as a youth, and where he afterwards occupied a distinguished position. All his leisure hours were devoted to literature; his first efforts resulted in the publication of a charming volume on elementary botany dedicated to young ladies. Soon afterwards his good fortune threw him in constant intercourse with the most celebrated collectors of curiosities in Paris and the provinces. His genial spirit and courteous manners cemented a life-long friendship with his associates. Naturally his attention was soon turned towards ancient ceramics, the engrossing topic of the times. To hear such men as Riocreux, Pottier, Fillon, Gasnault, and all their colleagues, discourse on the fascinating subjects, to be initiated in their discoveries, to share their patient investigations, was bound to end in more than a fruitless admiration for the objects of their common pursuit. The history of porcelain, which he wrote in collaboration with E. Le Blanc, was the consequence of that intimacy with so many keen connoisseurs, and it embodied the sum of information he had sedulously gathered. All previous authors who had in any way approached the subject were put under contribution by him, and there was not a specimen of interest in the museums and private collections of the town that he did not examine and discuss. Unfortunately he never travelled abroad, and he was thus deprived of studying the treasures preserved in foreign countries. Considering that many branches of the ceramic art were then either unspoken of or just being investigated, we must not be surprised if, in a book of such wide scope, some parts fail to satisfy us. To achieve a complete success was beyond human possibility. The chapter on Chinese porcelain has been particularly criticised. He proposed a classification based upon the prominent colour of certain specimens; the names of "famille rose" and "famille verte," which were accepted by many connoisseurs, ought to have been completely abandoned. The volume, handsomely printed by Perrin, of Lyons, was most favourably received on its publication, and the plates it contains will always offer a particular interest. They are the first trials with the etching needle of his son Jules Jacquemart, who was to become one of the greatest masters of the art. He was at the time a decorative painter, but at his father's instance he undertook to illustrate the forthcoming book with copper plates. Although the series is not a long one, we can see the artist struggling in the first plates with the technical difficulties, but mastering the process so rapidly, that when the work was at an end, we are bound to say he had nothing more to learn.

The first issue of the *History of Porcelain* was limited to a small number of copies and was soon out of print. It came out in three parts, each covered with a printed wrapper. Since then more copies have been put in the trade, bearing the original date, but sewn in one volume with a plain wrapper; in all these the plates seem to be the worse for wear.

JAGOR (F.).—Die Herstellung schwarzer Thongefässe in Indien und bei der Turkei. *Berlin*, 1879. 8°; with 1 illustr. (Notes by Dr. Sarnow.)

"The method used in India and Turkey for making black earthenware vessels."

JAHN (Albert).—Abhandlung über unteritalisch-keltische Gefässe in der Vasen Sammlung des bernischen Museums, ein Beitrag zur Kunde der keltischen ornamentik und symbolik. *Bern*, A. Jenni, 1846. 4°, pp. vi-38; with 3 lith. pls. 4 fcs.

"A disquisition upon the Celtic vessels of lower Italy in the collection of antique vases in the museum of Berne; being a contribution towards the study of symbols in Celtic ornamentation."

Included in the small collection of Greek vases sent to the Berne Museum by the corps of officers in the service of the King of Naples, were twelve earthen vessels in which the writer of this disquisition thought he could recognise all the characteristics of true Celtic work. He compares the punctures, circles, and diagonal strokes incised in the clay of these vessels, with the similar signs found on the bronze ornaments, the coins, and the other objects discovered in the graves of the Celts, particularly in Switzerland.

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JAHN (Otto). — Beschreibung der Vasensammlung König Ludwigs in der Pinakothek zu München. *Munchen*, Lindauer, 1854. 8°, pp. ccxlvi (introduction) 389 (catalogue and tables); with 11 pls. of forms in outline, and inscriptions. 12 m.

"Description of King Ludwig's collection of vases in the Munich Pinakothek."

In Otto Jahn modern archæology recognises one of its revered masters. He took the lead in the movement instituted in Germany for the reformation of the study of Greek vase paintings. While his learned colleagues, with Gerhard at their head, were too timid to disengage their method of analysis from the hampering web woven by their predecessors, Otto Jahn had the good sense and the courage to break off frankly from the errors and fallacies of tradition. He fought the battle armed with logic and sound learning. Going over the old ground he repudiated for once and all every theory which could not stand the test of critical examination. His first care was to impress upon the mind of the students the necessity of discarding the recollection of most of what they had learned before. His principles are clearly set down in the introduction to his catalogue of the Munich Museum; perhaps the best pages that have ever been written on Greek vase paintings. It required at that moment, on the part of an historian, a certain amount of rashness, and a full confidence in the weight of his argumentation, to advance and maintain the original opinions he entertained on many points. For instance, he refuses to see a direct application to the memory of the deceased in the subjects represented on the vases deposited within the tomb; he makes light of the "Genii of Mysteries," a convenient allegory which had so far helped to give a mystical signification to all paintings containing a winged figure; and, when confronted with one of the incoherent inscriptions which had so far fruitlessly exerted the ingenuity of the stubborn explainer of undecipherable texts, he has no hesitation in saying that they must be looked upon as meaningless letters, traced by the hand of an illiterate potter. These and many other hyperbolical statements he reduced to sober truth; most of his conclusions have now been accepted by the latest writers. He foresaw the importance of determining the origin, epoch, and special technique of the vases, essential points which had previously been overlooked, but which form the basis of modern science. A selection only of the titles of his numerous works is given here, but a complete list will be found in the index of Hübner's book, *Bibliographie der klassischen Alterthumswissenschaft*. Berlin, 1889.

—— Vasenbilder. Orestes in Delphi. Theseus und der Minotauros. Dionysos, und seine Thiasos. Diomedes u. Helena. Poseidon u. Amymone erklärt. *Hamburg*, 1839. 4°, pp. 40; with 4 pls.

"Vase paintings. Explanation of the subjects, Orestes at Delphi, etc."

—— Ueber eine Vase des archäologischen Museums der Universität Leipzig. *S.l.*, 1847. 8°; 8 pls.

"Upon a vase in the Leipzig Archæological Museum."

—— Lettre à Mr. J. De Witte sur les représentations d'Adonis. *Paris*, 1846. 8°; with 5 pls.

"Letter to Mr. J. De Witte on the representations of Adonis."

—— Ueber ein griechisches Terracotta. *S.l.*, 1848. 8°, pp. 8; 1 pl.

Upon a terra-cotta bas-relief.

—— Ein Vasenbild der Münchner Sammlung. *S.l., n.d.* 8°, pp. 28; 3 chromolith. pls.

"A vase painting in the Munich Museum."

—— Ueber ein griechische Terracottagefäss des archäologischen Museums in Jena. *S.l.*, 1853. 8°, pp. 8; with 2 pls.

"Upon a vase of Greek terra-cotta in the Jena Archæological Museum."

—— Ueber einige Abenteuer des Heracles auf Vasenbildern. *S.l.*, 1853. 8°, pp. 16; with 6 pls.

"The adventures of Hercules, from vase paintings."

—— Ueber einige Vasenbilder, welche sich auf die Sage vom Zug der Sieben gegen Theben beziehen. *S.l.*, 1853. 8°, pp. 12; 1 pl.

"On some pictures upon Greek vases, having reference to the legend of the march of the seven chiefs against Thebes."

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—— Ueber ein Vasenbild, welches eine Töpferei vorstellt. *S.l.*, 1854. 8°; pl.

"On a vase painting representing a pot works."

—— Riti Bacchici e combattimenti di Centauri, pitture d'un vaso della Magna Grecia. *Roma*, 1860. 8°; with 3 pls.

"The Bacchanalian rites, and the fight of the Centaurs; pictures of a vase of Great Greece."

—— Ueber Darstellungen griechischer Dichter auf Vasenbildern. *Leipzig*, 1861. 4°, pp. 63; with 8 pls. 6 m.

"Representations of the Greek poets in the vase paintings."

—— Ueber bemalte Vasen mit Goldschmuck. *Leipzig*, 1865. 4°, pp. 28; 2 pls.

"Painted vases with gilt ornamentation."

—— Darstellungen des Handwerks und Handelswerkers auf Vasenbildern. *S.l.*, 1867. Pp. 45; 5 pls.

"Representations of trades and craftsmen upon painted vases."

—— Kottabos auf Vasenbildern. *Göttingen*, 1868. 8°, pp. 40; with 4 pls.

"The game of Cottabos on the painted vases."

—— Eduard Gerhard. Ein Lebensabriss. *Berlin*, 1868. 8°.

"A sketch of the life of E. Gerhard."

JÄNNICKE (Friedrich).—Grundriss der Keramik in Bezug auf das Kunstgewerbe. Eine historische Darstellung ihres Entwicklungsganges in Europa, dem Orient und Ost-Asien, von den ältesten Zeiten, bis auf die Gegenwart. Ein zuverlässiger Führer für Kunstfreunde, Sammler, Fabrikanten, Modelleure und Gewerbeschulen; wie auch als Ergänzung zur Kunstgeschichte. *Stuttgart*, P. Neff, 1879. 4°, pp. 1,021; with 460 illustrs. and an appendix, of pp. 95, containing 2,645 marks and monograms. 50 m. (The list of marks has also been issued separately.)

"An outline of ceramic history in its relation to industrial art. Historical account of its development in Europe, the Orient, and Eastern Asia, from the earliest period up to the present day. A safe guide for the collector, the manufacturer, the modeller, and the technical schools, and a complement to the general history of art."

A formidable mass of ceramic books and pamphlets has been consulted and dissected in the preparation of this portentous tome. Labouring under a feeling of aspiration to achieve the arduous completeness to which the works of the German compilers have accustomed us, the author has endeavoured to condense the contents of a whole library in a single volume. A book of that order may be enlarged to any extent. This is quite large enough. It might even have been improved if it had been shortened by the excision of some of the erroneous matter that has crept into the text. Original contributions cannot be expected in this overdrawn epitome of current knowledge; nor should one be surprised at seeing that all the illustrations have been borrowed from previous publications.

—— Die gesammte keramische Literatur. Ein zuverlässiger Führer für Liebhaber, Gewerbetreibende und sonstige Interessanten; zugleich ein Supplement zu des Verfassers "Grundriss der Keramik." *Stuttgart*, P. Neff, 1882. 16°, pp. xvi-146. 7 m.

"A complete bibliography of the ceramic literature. A trustworthy guide for amateurs, manufacturers, etc., a complement to the author's *Grundriss der Keramik*."

A list grounded on Champfleury's bibliography, to which titles of some works on classical ceramics and general archæology have been added. In no case is any explanatory note appended to the title.

—— Altes und Neues über Maestro Giorgio, und die Fayencen von

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Gubbio. 1882. 4°, pp. 14. (Extr. from *Kunst und Gewerbe.*)

"Information, old and new, about Maestro Giorgio and the Gubbio Faïence."

JÄNNICKE (Friedrich). — Mettlacher Museum. 1 Abtheilung. Deutsches Steinzeug bis zum Ende des xviii Jahrhunderts. *Maenze*, C. Wallau, 1884. Sm, 4°, pp. vi-96; with 11 phototyp. pls. Privately printed.

"Mettlach Museum. Part I. German stoneware up to the end of the eighteenth century."

To assist their artists and workmen in the production of the superior class of stoneware, for which the Mettlach factory is so justly celebrated, Messrs. Villeroy et Bock have thought it expedient to form, on the premises, a museum, in which the best types of the ancient manufacture should be worthily represented. In order that the utility of such a museum should not be confined to their own people, they have published, for presentation, a catalogue raisonné of the specimens it contains, illustrated with excellent reproductions. Mr. Jännicke, who was entrusted with the preparation of that catalogue, has prefixed each section with a historical notice. The knowledge of the history of the ancient factories of German stoneware has advanced so rapidly, that these notices now appear somewhat incomplete.

—— Handbuch des Porzellan-, Steingut-, und Fayencen Malerei, über und unter Glazur in ihren verschiedenen älteren und neueren Arbeiten, etc. *Stuttgart*, 1891. 8°, pp. 316; with 23 illustrs. 5 m.

"Handbook of the painting upon porcelain, stoneware, faïence, etc., over and under the glaze, by the ancient and modern methods."

JÄNNICKE (Friedrich) und GRAESSE (Th.). — Guide de l'amateur de porcelaines et de faïences, edition revue et augmentée par Jaennicke. *Dresde*, 1894. 12°.

An enlarged edition of the above work was issued in 1906. 8s.

Mr. Jaennicke has contributed to the artistic periodicals of Germany many papers on ceramics, mostly translations or extracts from foreign publications.

JANSSEN (L. J. F.). — Die etrurische Grabreliefs uit het Museum van Oudheden te Leiden. *Leiden*, 1854. Fol., pp. 26; with 20 lith. pls. 10 fcs.

"Etruscan urns with reliefs in the Leyden Museum of Antiquities."

—— Terra-cottas uit het Museum van Oudheden te Leiden. *Leyden*, 1862. Fol., pp. 28; with 58 lith. pls. 15 fcs.

"Terra-cottas in the Museum of Antiquities of Leyden."

To report upon the value of the antiquarian knowledge displayed in this work is beyond our province. As to the merits of its illustrations, we have no hesitation in saying that they are about the most wretched lithographic plates we have ever seen. The crude touches of colour, with which they are illuminated by hand, render them still more unseemly.

JANVIER (Catherine A.). — Practical keramics for students. *London and New York*, 1880. 8°, pp. 258. 2s.

The student who peruses this handbook will, it is said, have gained a sound knowledge of all the elements of the potter's art. It begins with the remark—"A pot is a vessel intended to contain something," and it ends with a chapter on "a few æsthetic hints." In the intervening pages, history, technics, instructions on decorative processes, etc., are run through at a brief canter. Illustrations have been dispensed with as unnecessary in a book whose only aim is to be eminently practical.

JANZÉ (Collection de Mr. le Vicomte Hte. de). —Choix de terres-cuites antiques du cabinet de Mr. le Vicomte Hte. de Janzé, photographiées par Mr. Laverdet et reportées sur pierre lithographique par Mr. Poitevin. Texte explicatif par Mr. J. de Witte. *Paris*, impr. F. Didot, 1857. Fol., pp. 9; with 44 pls. 30 fcs.

"Selection of antique terra-cottas from the Janzé collection, reproduced in lithophotography by Mr. Poitevin."

No terra-cotta could stand the test of such an outrageous process of reproduction, without losing all its charms. The shadowy figures appear as an unintelligible confusion of white and black patches on the inky background of

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the plates. Where are the sweet features, the graceful cast of draperies, the undulating outline of the Greek statuette? All these we know exist in the originals. In the reproduction nothing meets our eye but ugly stains and cankered surfaces; the rest is left to our imagination.

The explanatory notice does not go beyond a summary description of each object; a line or two for each plate, in which the figures are simply named, without any mention of origin, style, or the period to which they belong.

JARVES (James J.).—A glimpse on the art of Japan. *New York*, Hurd & Houghton, 1876. 16°, pp. 216; woodcuts.

Chapter V. treats of the pottery and porcelain of Japan.

JATTA (G.).—I vasi italo-greci del Signor Caputi, di Ruvo, descritti, dichiarati e nella miglior parte ancora inediti, pubblicati da G. Jatta. *Napoli*, Tip. Testa, 1877. 8°, pp. 160; with 10 fold. pls. in outline. 5 fcs.

"The Italo-Greek vases in the possession of Sr. Caputi, of Ruvo, described, explained, and mostly edited for the first time; published by G. J."

This collection was entirely composed of antique vases discovered in the vicinity of Ruvo. It was, almost exclusively, the result of the extensive excavations conducted during the previous year by F. Caputi on his own estate. Consequently, the vases described and reproduced in this catalogue were mostly unknown to antiquaries. The vases are grouped together by order of subjects; an analytic index is placed at the end of the volume.

JÉGOU (F.). — Industrie morbihannaise. La manufacture de porcelaine de Lorient, 1790-1808. *Lorient*, Texier, 1865. 8°, pp. 32. 3 fcs.

"The industry of the Morbihan province. The Lorient porcelain manufactory."

The attempt to establish the manufacture of porcelain at Lorient was not attended with success. This paper records the difficulties which had to be contended with before the factory was definitely closed in 1808.

—— Céramique bretonne. Porcelaines et faïences lorientaises. *Lorient*, 1876. 12°, pp. 12.

"Porcelains and faïences made at Lorient."

JENTSCH (H.). — Das Graberfeld bei Sadersdorf im Kreise Guben, und die jungste Germanenzeit der Niederlausitz. *Guben*, Koenig, 1896. 8°, pp. 142; with 4 pls. and 142 illustrs. 2 m.

"The gravefield near Sadersdorf, Guben, and the early German period in lower Lausitz."

An account of the latest excavations conducted in the province; some pottery of the "La Tène" and subsequent periods.

JERVIS (W. P.). — Rough notes on pottery. A complete history of pottery, ancient and modern. Appendix: Pâte sur Pâte by M. L. Solon. *Newark, N.J.*, s.d. (1896). 8°, pp. 112; with 60 illustrs. and 300 marks. 4s.

Contains interesting information respecting the importation trade in the United States. An enlarged edition was issued in the following year.

—— A book of pottery marks. *Philadelphia*, 1898. 8°, pp. 101.

Reproduction of several thousand pottery marks, among which will be found those of the modern manufacturers of America.

—— Encyclopedia of Ceramics. *New York*, 1902. 8°, pp. 680; with numerous illustrs. £1, 8s.

JEWITT (Llewellyn).—A history of the Coalport porcelain works. Reprinted from the *Art Journal*. *London*, 1862. 32°, pp. 30; with text illustrs. 3s.

L. Jewitt published many papers on Ceramics in the *Art Journal*, to which he was a constant contributor. They were all subsequently incorporated in his books; we shall only mention those which appeared in a separate form. The present one was reprinted for Messrs. Daniell, china dealers, of Wigmore Street, and was intended for distribution to the visitors to their show at the International Exhibition of 1862.

—— A few words on "Fairy Pipes"; with a plate of old English tobacco pipes made at Broseley, Shropshire. *London*, 1862. 8°. (Reprint from *The Reliquary*.)

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JEWITT (Llewellyn).—The Wedgwoods: being a life of Josiah Wedgwood; with notices of his works and their productions, memoirs of the Wedgwood and other families, and a history of the early potteries of Staffordshire. *London*, Virtue, 1865. 8°, pp. 435; with a portrait and num. illustrs. 10s.

This biography appeared shortly before the first volume of Miss Meteyard's *Life of Josiah Wedgwood* could be made ready for publication. If we believe the rumours current at the time, it was only begun when Miss Meteyard had terminated the larger part of her researches and labour. It was well known that L. Jewitt and his brother Orlando, the wood engraver, had been intrusted with the care of designing and engraving the illustrations prepared for the forthcoming work, and that they had been confidently kept acquainted with the progress of the investigations prosecuted by the author and her friends. It was, therefore, a surprise for all to hear that the realisation of the original scheme was to be forestalled by the publication of another *Life of Wedgwood*, compiled by one who had so far been trusted as a collaborator. Under such circumstances Joseph Meyer refused to let L. Jewitt have access to the Wedgwood paper he had lately discovered at Newcastle, a treatment of which the latter complains bitterly. We do not side with one party or the other. No one will ever deny to a writer the right of bringing out a work upon a subject already chosen by another; he does it at his peril. Comparing the two competitive biographies it is easy to decide which got the worst of the contest. Our opinion upon Miss Meteyard's book will be found in its place. The ardent devotion to the memory of the greatest English potter which pervades the one is manifestly absent from the other. This strikes us, in the cold and formal manner in which statements and quotations, often irrelevant, are hurriedly strung together by L. Jewitt without any personal appreciation being expressed of the importance they may assume with respect to the delineation of the character of the man whose life it is intended to glorify. It is apparent, above all, in the perfunctory manner in which the volume has been "got up." Not one of the woodcuts with which it is illustrated has been specially prepared; any worn-out clichés borrowed from various sources were considered good enough for the occasion.

—— On the discovery of a tile kiln at Repton, Derbyshire, by the Rev. S. A. Pears, D.D., Headmaster of Repton School. *London*, 1868. 8°, pp. 14; with 7 pls. (Reprint from *The Reliquary*.)

From the comparison of the tiles found imbedded in the soil round the ruins of the kiln discovered at Repton, with those still extant in the churches, not only of Derbyshire, but of the neighbouring counties, it would appear that the builders of distant localities derived their supply of tiles from the same source, and that the centre of production may be fairly localised at Repton.

—— Grave-mounds and their contents. *London*, 1870. 8°; woodcuts.

—— Catalogue of the well-known and important typical and historical collection of English pottery and porcelain and foreign examples formed by L. Jewitt and J. F. Lucas, etc., many of the specimens being unique and others of the highest rarity. To be sold by auction by Mr. Phillips, July 3rd, 1871. *London*, 8°. Contains 687 Nos.; with 10 pls. of woodcuts from the *Art Journal*, etc. 3s.

Notwithstanding the commendatory annotations so abundant in all the pages of this catalogue, such as "Very fine and scarce," "perfectly unique," "the choicest of existing examples," etc., when we look at a priced copy we are not a little astonished to see that most of the items so enthusiastically described could not reach more than a few shillings at the auction sale.

—— The ceramic art of Great Britain from the prehistoric times down to the present day; being a history of the ancient and modern pottery and porcelain works of the kingdom, and of their productions of every class. *London*, Virtue & Co., 1878. 2 vols. 8°, pp. 1,100; with nearly 2,000 woodcuts and a lithogr. portrait of the author. £1, 10s.

A second edition appeared subsequently compressed in one volume.

This is the *magnum opus* of the writer. Year after year, scraps upon scraps of information relating to English pottery and porcelain were steadfastly filed, docketed, and indexed by him under their respective headings. Copious records were extracted from county histories and local periodicals old and new; transcripts were obtained of ancient documents of some importance to the trade; rare pamphlets were ferreted

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out and put under contribution; and a long list of names of obscure potters was exhumed out of the trade directories of past and present times. In short, all the preparatory work had been made ready, through which a complete history of the development of ceramic art in Great Britain might have been elaborated. But we are bound to say that, given to us with as little discrimination as it was gathered, this large stock of raw material has been disposed of without sufficient attention being bestowed upon its proper co-ordination. It has resulted in a ponderous and ill-digested account bristling with details devoid of interest, or quite irrelevant to the subject.

Taken as a kind of enlarged dictionary of the British pottery trade, these two volumes will be of great service to the experienced collector who, wanting to refresh his memory, refers to them for verifying a name, a fact, or a precise date. But an unprepared student, bent on following the historical march and progress of ceramic art in England, had better give up all hopes of finding his way to knowledge through this babel of desultory information.

A few monographs of the chief centres of manufacture, reprinted from the *Art Journal* and other periodicals, form the best portion of the book. The rest is composed of random notices of the minor works, most of them still in existence, often printed *verbatim*, if we are not mistaken, from the particulars supplied by the manufacturer himself. Each article is accompanied by numerous, but very stale, woodcuts. The advertising catalogues of the International Exhibitions have supplied the larger part of the illustrations; everything they contained which referred to English pottery, down to the lowest pattern of the export trade, has been indiscriminately borrowed to swell the number; we have seen them all do duty in other circumstances, and, in most instances, had no need to see them again. L. Jewitt was too prolific a writer not to have left work showing signs of insufficient preparation. Obviously deficient in artistic taste, as well as in technical knowledge, he was not able to assign to each manufactory its proper place in order of merit; praises and censure are distributed throughout without measure or distinction. His constant aim is to force upon us the conviction that he has said the last word upon each question he has treated, and to put us on our guard against the opinion expressed by other writers for whom he affects to entertain very little consideration. As to the assistance he has derived from the works of these latter, and the very sources from which he obtained his materials, they usually remain unacknowledged.

—— Half-hours among some English antiquities. *London*, Bogue, 1880. 8°, pp. 247; with 320 illustrs. 5s.

The chapter on prehistoric pottery contained in this volume repeats what is to be found in his earlier books.

Early in life, chance had thrown L. Jewitt in communication with Thomas Bateman, who employed the young man in taking sketches of the objects that were discovered in the extensive excavations that the well-known antiquary was prosecuting in Derbyshire and Staffordshire. Two folio volumes in the Bateman library contained no fewer than five hundred drawings executed by Jewitt at his request. This, no doubt, drew the occasional designer towards the archæological science. Although he was not what is usually termed a classical scholar, he acquired from his association with the learned men for whom he drew cinerary urns and Saxon fibulæ, if not a substantial part of their knowledge, at any rate the practice of the high-stilted language in which he was, in after years, so fond of indulging.

JOCHEM (P.).—Die Bestimmung der technisch-wichtigsten physikalischen Eigenschaften der Thone, wie Plasticitat, Bindevermögen, Schwinden und Feuerbestandigkeit. *Berlin*, 1885. 8°; with 3 pls. 1 m. 50 pf.

"The determination of the technical and physical properties of the clays, such as plasticity, tenacity, contraction and refractoriness."

Reprint from the *Chemisches Centralblatt*, vol. xvi.

JOHNSTON (David).—Rapports sur la manufacture de porcelaines et de poteries fines à Bordeaux. *Bordeaux*, impr. J. Delmas, 1855. 8°.

"Report upon the manufactory of porcelain and earthenware at Bordeaux."

The porcelain works which D. Johnston acquired from Mr. de Saint Amant in 1839 is not mentioned in the ceramic histories; all information concerning its productions must be looked for in this paper.

JOLLIVET (J.).— Peinture en email sur lave, sa raison d'être et sa défense contre les obstacles opposés à son adoption. *Paris*, 1862. 8°.

"Enamel painting upon lava; its applicability, and its defence against the opposition raised to hinder its adoption."

JOLY (Alexandre).—Paul-Louis Cyfflé. Notice biographique sur P. L. Cyfflé, de Bruges en Flandres, sculpteur du Roi de Pologne, Duc de Lorraine, à Lunéville. *Nancy*, impr. Lepage, 1864. 8°, pp. 22. (Reprint from the *Mém-*

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oires de la Société d'archéologie lorraine.)

"Biographical notice of P. L. Cyfflé, of Bruges, in Flandres, sculptor to the King of Poland, Duke of Lorraine, at Lunéville."

The name of this sculptor is associated with the productions of several factories of porcelain and faïence of the North of France. He is particularly known for his figures in *Terre de Lorraine.*

JONES (Collection).—Handbook of the Jones collection in the South Kensington Museum. *London,* Chapman & Hall, 1883. 8°, pp. 160; with 53 illustrs. 1s. 6d.

Sèvres porcelain, 89 Nos.; Oriental porcelain, 34 Nos.; Chelsea porcelain, 14 Nos.; Dresden porcelain, 10 Nos. Moreover, the collection contains a few pieces of furniture of the Louis XVI. style of the highest order, inlaid with Sèvres plaques.

JONES (J. C.).—Efflorescences of bricks. *Urbana,* 1906. 8°, pp. 21. (From *University of Illinois Bulletin.*)

JONES (Owen).—Designs for mosaic and tessellated pavements: by Owen Jones, Archt.; with an essay on their materials and structure by F. O. Ward. *London,* publ. by J. Weale for J. M. Blashfield, 1842. Sm. fol., pp. 6; with 10 col. pls. £1. Some copies contain an Appendix: An account of the new process invented by R. M. Prosser. . . .

The pavements were executed by J. M. Blashfield, with tesseræ, manufactured by Mr. H. Minton.

—— Examples of Chinese ornament selected from objects in the South Kensington Museum and other collections. *London,* S. & T. Gilbert, 1868. 4°, pp. 15; and 100 pls. in colours.

Conceived on the same plan as the *Grammar of Ornament* by the same author, this excellent selection of Chinese patterns, reproduced in the size of the originals, is of the greatest utility to the decorative artist. The examples are taken from porcelain vases and cloisonné enamels.

JORGIEVITCH (B.).—A brief description of the Odessa Museum. 3rd ed. *Odessa,* 1892. (In Russian.)

JORIO (A. de).—Sul metodo degli antichi nel dipingere i vasi, e sulle rappresentanze de più interessanti del Museo, etc. *Napoli,* 1813. 8°. 3 fcs.

"The ancient methods of vase painting, and the description of the subjects represented on the most interesting vases of the museum."

Two letters to Cavaliere Matteo Galdi.

—— Metodo per rinvenire e frugari i sepolchri degli antichi. *Napoli,* 1824. 12°; with 8 pls.

"The method of discovering and exploring the sepulchres of the ancients."

—— El real museo Borbonico. Galleria dei Vasi. Napoli, 1825. 8°, pp. 136; with 2 pls. of forms. 2 fcs.

JOSEPH (Collection E.).— Catalogue of sale. *London,* Christie, 1890. 4°, pp. 156; with 33 pls.

A miscellaneous collection in which ceramics were indifferently represented.

JOSEPH (Felix).—Tables of monograms and marks placed on various potteries of known origins; arranged firstly by order of the pottery and then geographically. *London,* privately printed, 1857. 4°, p. 1; with 27 lith. pls. of marks.

Felix Joseph, for many years established in New Bond Street, was one of the leading members of the curiosity trade. The ambition of a dealer in works of art is, and will always be, to be regarded not so much a clever man of business as a keen and learned connoisseur. One of the most usual steps he will take to be recognised as such is to publish a small volume which, on being presented to a customer, shall impress him with the notion that he is not dealing with an ordinary man. A list of marks, or ceramic handbook, may accomplish that purpose, without giving to the compiler much trouble to prepare the work. The dealer's book forms a special class in ceramic literature; we shall not range them under a special head-

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ing, although they are numerous enough to form a group which the student should be recommended to put aside. They are generally commonplace compendiums of hackneyed information. It is only on the rare occasions when the writer ventures to gratify us with the fruit of his personal experience and the result of his own remarks, that they exhibit a freshness of view not to be found in the works of qualified ceramographers.

As a private collector F. Joseph possessed a large number of choice pieces of Wedgwood ware, which have been seen on loan in the Nottingham and other provincial museums.

JOUAIN (P. A.).—Notice sur Bernard Palissy; suivie d'un aperçu de ses écrits et de ses santonismes, ou locutions saintongeaises, et d'une complainte sur sa vie. *Paris*, Chamerot, 1864. 12°, pp. 48.

"Notice of Bernard Palissy; to which are added some remarks upon his writings; the words of the Saintonge dialect he has made use of; and a popular ballad upon his life."

A literary lucubration of the deepest provincial tinge. The life of the great potter is narrated in a familiar conversation which takes place between an old woman of Saintes and her young son. To gratify the pride of Palissy's countrymen has been the chief object the writer had in view. He recognises the vernacular of his province in the original memoirs, and mentions no fewer than 95 words of Saintongian origin he has discovered in the text. We owe to him the enumeration of Palissy's inventions and discoveries, which he reckons to amount exactly to 66. Of the fancy portrait in which the hero is represented handcuffed and chained up to the wall of the dungeon, as well as of the popular ballads, or "complaintes," which begin and end this grotesque production, it is perhaps better to say nothing.

JOUANNET (F.).—Notice sur les antiques sépultures populaires du Département de la Gironde. *Bordeaux*, 1831. 8°, pp. 23; with 7 pls. (Extr. from *Academie de Bordeaux.*)

"Notice of the ancient popular graves in the Gironde Department."

—— Rapport à la société philomatique sur les poteries fabriquées par Mr. de Saint-Amans, à la maniere anglaise, avec les argiles du Département de la Gironde. *Agen*, Noubel, 1832. 8°, pp. 6.

"Report addressed to the Philomatic Society on the pottery manufactured after the English method by Mr. de Saint-Amans, with the clay found in the Department of Gironde."

JOUHANNEAUD (C.).—Le repos du Dimanche dans les fabriques de porcelaine. *Limoges*, impr. Chapoulaud, 1878. 8°.

"Sunday rest in the porcelain manufactories at Limoges."

A plea in favour of one day weekly rest being made obligatory for the benefit of the workmen.

—— Anciennes porcelaines de Limoges. An article in the *Cat. off. de l'Exp. de Limoges en 1903.* pp. 236-264.

About forty factories, in existence from 1774 to 1902, were represented at the Exhibition by 327 pieces, all fully described and identified by the writer of the article, himself a local manufacturer.

JOURDY (General). — Histoire géologique de la faïence de Rouen. *Rouen*, 1907. 8°, pp. 96; with 7 illustrs. 1 fc.

"Geological history of the Rouen faïence."

An examination of the clays employed in the manufacture of pottery.

JOUSSELIN (C. R.).—Essais sur le perfectionnement général des poteries, ou l'art de faire à moindre frais des vaiselles pour toutes sortes d'usages, plus belles, plus solides et plus salubres, sans employer ni plomb ni étain dans la composition des couvertes, émaux et vernis. *Paris*, Moronval, 1807. 8°, pp. 21.

"Essays on the general improvement of pottery; being the art of manufacturing, at the least cost, earthen vessels for every requirement, of the finest, strongest, and most healthy kind, without introducing either lead or tin into the compositions of the glazes and enamels."

A promising title and a very disappointing pamphlet. After having discanted at great length on what he considers the imperfection and the insalubrity of the pottery of the times, the writer—a Nevers master potter—alludes, in a few guarded words, to the secret

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processes he has discovered, by means of which he hopes to revolutionise the conditions of French manufacture. This is but the preamble to an earnest appeal to the public to obtain the capital required to carry out his vast scheme. He addresses himself, particularly, to the patriotic feelings of his countrymen who, says he, ought to support him in his efforts to release France from the tribute she had, so far, paid to England for a supply of potter's raw materials and of earthenware of superior quality.

JOUVEAUX (E.).—Histoire de trois potiers célèbres. Bernard Palissy, Josiah Wedgwood, Frédéric Böttger. *Paris*, Hachette, 1874. 12°. 2 fcs.

"The history of three celebrated potters."

A familiar narrative, intended to please youthful readers, in which the anecdotical portion of the standard biographies is made the subjects of short and interesting tales.

JOUY (P. L.). — The collection of Korean mortuary pottery in the U.S. National Museum. *Washington*, 1890. 8°, pp. 26; with 5 pls. (Reprint from *Reports of the National Museum*, 1888.)

A descriptive catalogue of the specimens preserved in the museum. Korea, says the writer, is one vast graveyard. The tombs, the most ancient of which belong to prehistoric times, abound in unglazed pottery, often decorated with incised lines.

JUDICA (G.).—Le antichita di Acre, scoperte, descritte ed illustrate dal Barone Gabrielle Judica. *Messina*, 1819. Sm. fol., pp. 167-v; with 34 pls. Terra-cottas, 6 pls. Painted vases, 16 pls. On the title page a vignette engraved by G. Politi. 15 fcs.

"Antiquities discovered at Acre."

JULIEN (Stanislas).—Histoire et fabrication de la porcelaine chinoise, ouvrage traduit du Chinois. Accompagné de notes et d'additions par Mr. A. Salvétat, et augmenté d'un mémoire sur la porcelaine du Japon, traduit du japonais par le Dr. Hoffmann. *Paris*, Mallet-Bachelier, 1856. 8°, pp. cxxiii-320; with a map of China showing the situation of the ancient and modern porcelain manufactories, and 14 pls., on which the process of manufacture followed in China are illustrated. 10 fcs.

"History of the Chinese porcelain and description of its manufacture, a work translated from the Chinese; enlarged and annotated by Mr. A. Salvetat, and accompanied with a treatise on the Japanese porcelain, translated from the Japanese by Dr. Hoffmann."

This book is the fountain-head of our knowledge on Chinese porcelain and its manufacture. It is a translation of a work much valued in China, where it is considered as the best treatise which has ever been written, and as an undeniable authority on the subject. The exact signification of the technical terms employed by the writer, and which only a Chinese potter could be expected to understand, is often difficult to grasp. The translator himself entertained some misgivings in this respect, and he recognizes that certain passages may receive, at a future day, an interpretation differing from the one he has given. Such a revision has not yet been attempted, no Oriental scholar in Europe has, so far, felt himself equal to the task, or has cared to attempt it. All critics directed against Stanislas Julien's translation rest upon the speculations of collectors who are themselves unacquainted with the Chinese language.

JULLIAN (C.).—Notes gallo-romaines. Remarques sur un éssai d'inventaire des Figlinae gallo-romaines. *Paris*, 1899. 8°, pp. 19. (In *Revue des études anciennes.*)

"Gallo-Roman notes. Observations upon an attempt at an inventory of the Gallo-Roman pottery."

JUMELIN (Silvestre).—Rapport fait au bureau de consultation des Arts, concernant Mr. Le Masson, Artiste, et concluant à ce qu'il lui soit accordé une Récompense Nationale de Six cents livres, pour le perfectionnement qu'il a apporté dans la fabrication des Poteries et des Porcelaines, avec les argiles de la Manche et notamment avec le kaolin de Valognes. *Valognes*, impr. Buhot, 1792. 8°.

"Report addressed to the Committee of Arts concerning Mr. Le Masson,

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artist, and recommending that a National reward of six hundred francs should be granted to him for the improvements he has introduced in the manufacture of pottery and porcelain, by making use of the clays found in the Manche, especially the Kaolin of Valognes."

This rare pamphlet, of which a copy is in the library of the Sèvres manufactory, has been reprinted by Mr. De Brebisson in his *Histoire de la Porcelaine de Valognes.*

JUSTICE (J.). — Dictionnaire des marques et monogrammes des faïences de Delft. *Gand*, Vuylsteke, 1901. Tall 8°, pp. 126; with about 700 facsimiles of marks. 3 fcs. 50 c.

"A dictionary of the marks and monograms of the Delft faïence."

In addition to the marks adopted by the twenty-eight faïence manufactories of Delft, there are also given those of the painters who worked in connection with them.

JÜTHNER (J.).—Ueber antike Turngeräthe. *Wien*, Holder, 1896. 8°, pp. 101; with 75 text illustrs. 5 m.

"The appliances in the gymnastic games of the ancients."

The shapes and uses of the halter, the disc, the staff, and other accessories of the athletic sports, as represented on Greek vase paintings.

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KÄRNER (Ch. J.). — Die Porzellanmalerie, Technic, und Anwendung für Dilettanten dargestellt. *Berlin*, 1870. 8°, with 7 illustrs.

"Porcelain painting; theory and application for the use of amateurs."

KALECSINSZKY (A.).—Ueber die untersuchten ungarischen Thone, sowie über die bei der Thonindustrie vervendbaren sonstigen materialen. *Budapest*, 1894. 8°, pp. 31; with map. 1 m. (Reprinted from *Jahresbericht der Kgl. ungar. Anstalt für 1892.*)

"On the Hungarian clays and the other raw materials used in the pottery manufacture."

One hundred and thirty-five kinds of clays found in Hungary are practically examined in this paper.

KAPFF (F.).—Beitrage zur Geschichte des Kobolts, Koboltbergbaues, und des Blaufarben Werke. *Breslau*, 1799. 8°, pp. 160.

"Contribution to the history of the Cobalt; the Cobalt extraction, and the manufacture of the blue colour."

We learn from this curious pamphlet that, during the eighteenth century, while the largest supply of Cobalt ore was obtained from Saxony, it was refined in Holland, the Dutch alone being in possession of the secret, and that the distribution of the blue colour to the trade was centred in Ireland.

KARABACEK.—Zur muslimischen Keramik. *Wien*, 1885. 4°, pp. 12. (Reprint from the *Oesterreichischen Monatsschrift für der Orient.*)

"On the Mussulman Ceramic."

A disquisition on the green Martaban pottery. Many Orientalists do not agree with the writer's conclusions.

KARO (G.).—De arte vascularia antiquissima quæstiones. *Bonnae*, 1896. 8°, pp. 46; with 2 pls.

"Some observations about the most ancient styles of vase-making."

A thesis held before the members of the Bonn University and treating of the origin of old Corinthian ceramics.

—— Notes on Amasis and Ionic black-figured pottery. *London*, 1899. 4°, pp. 19; with 2 pls. and 4 illustrs. (Reprint from the *Journal of Hellenic Studies.*)

KASTELEIJN (P. J.).—De Porceleinfabrick of volledige beschrijving der kunst om porcelein te maaken, etc. *Dordrecht*, 1779. 8°, pp. 236; with 7 folding plates. A volume of the Cyclopædia published by A. Blussi & Son, of Dordrecht.

"The Porcelain manufacture, or the complete description of the art of porcelain making."

A translation of the work of De Milly *L'art de la porcelaine.* In the appendix are given— 1. The letters of Père d'Entrecolles upon the manufacture of porcelain in China. 2. A short

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account of the development of the industry in Europe, with historical information concerning the manufactories of Meissen, Furstenberg, Berlin, Frankenthal, Baden, Ludwigsburg, Höchst, Ansbach, and Cassel, in Germany; Chelsea in England; Florence (Doccia), and Naples, in Italy; Sèvres in France; and Amsterdam and The Hague in Holland.

KEELING (Annie E.).—Bernard Palissy, the Huguenot Potter. *London*, Kelly, s.d. (1880?). 16°, pp. 64. Portrait.

A child's book.

KEKULÉ (R.). — Vaso dipinto della raccolta già Santangelo ora nel Museo nazionale di Napoli. *Roma*, 1867. 4to, pp. 15; with 1 pl. 3 m.

"Painted vase of the Santangelo collection, now in the National Museum of Naples."

The subject represents the marriage of Dejanira.

—— Griechische Thonfiguren aus Tanagra, in Auftrag des k. d. archäolog. Instituto zu Berlin, Rom, und Athen, nach Aufnahmen von Ludwig Otto. *Stuttgart*, 1878. Large fol., pp. 31; with 17 engr. pls., 12 of which are in col. 150 m.

"Greek terra-cotta figures from Tanagra; published by the R. Arch. Inst. of Berlin, Rome, and Athens, after the drawings of L. Otto."

Much has been borrowed from the introduction to this work, in which important information was disclosed for the first time. The account of the clandestine and wonderfully prolific excavations conducted, in the early days, on the site of the ancient Tanagra, is particularly interesting and significant, having been supplied by a competent and trustworthy eye-witness. Kekule has his own system of classification with respect to the period of manufacture; he admits a mythological interpretation only in the case when there may be no possible doubt as to the subject represented; in any other case, he sees in the figures of Tanagra works of art inspired by nature, and intended to reproduce scenes and personages of actual life. He maintains that these figures were deposited in the tombs, merely to render the abode of the dead somewhat similar to that of the living. He deprecates the notion that the models and moulds of these figures were prepared at Athens for the use of the Tanagra potters, and believes, with good cause, that they were the works of local artists.

—— Das akademische Kunstmuseum zu Bonn, 1872. 8°, with 3 pls.

—— Ueber ein griechisches Vasengemalde im akademischen Kunstmuseum zu Bonn. *Bonn*, 1879. 4°, pp. 26; with 1 phot. pl. and 10 illustrs.

"On a painting upon a Greek vase in the Bonn Museum."

Helena conducted to Nemesis by Leda is said to be the subject represented upon this vase.

—— Die Terracotten von Sicilien. *Stuttgart*, Spemann, 1884. Fol., pp. xi-87; with 61 pls. and text illustrs. 75 m.

"The terra-cottas of Sicily."

A noteworthy introduction, equally free from pedantic dissertations as from groundless speculations, accompanies a set of fine plates engraved by L. Otto. The author has rigorously limited his investigations to the subject he had to treat of, and has endeavoured to ascertain the chief characteristics by which terra-cotta figures of Sicilian origin can be recognised. He describes the types belonging to each locality; the clay they are made of; the colours with which they are occasionally painted, and the subject they most often represent, contrasting such features with those which distinguish the ancient terra-cottas of other origin. The works published on the subject, the examples preserved in the local museums, are passed under review, and references are made to the other collections in Europe which possess interesting specimens of Sicilian terra-cottas.

—— Ueber einige Vasen des Hieron. *Berlin*, 1882. 4°.

"On a few vases painted by Hieron."

KELLEN (J. D. van der). — Antiquités des Pays-Bas. Choix d'antiquités remarquables du 13e au 18e siècle faisant partie de plusieurs collections tant publiques que particulières. *La Haye*, 1861. Roy. 4°; 100 etched plates. £6.

"Antiquities of the Low Countries. A selection of remarkable antiquities from the thirteenth to the eighteenth century, belonging to various private and public collections."

A few plates of ancient German stoneware.

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KELLER. — Analyse von antikem Rheinzaberer Töpfergeschirr. Programm des Jahresberichtes der K. Landwirthschafts- und Gewerbe-Schule zu Speyer für das Jahr, 1859-60. 4°.

"An examination of an antique earthen vessel from Rheinzhabern."

KELLER (F.).—Die rothe römische Töpfer-waare, mit besonderer Rücksicht auf ihre Glasur. *Heidelberg*, C. Groos, 1876. 12°, pp. 28. 7 m.

"The red earthenware of the Romans, with special consideration upon the composition of the glaze."

One of the long-left unsettled problems of ancient ceramics seems to have received its solution through the researches of Dr. F. Keller. So far, the nature of the peculiar glaze of the so-called Samian or Arethian ware had not been exactly determined. The glazing substance is so thinly and so equally spread on the surface of the clay, that no good result could be obtained by any of the technical means at our disposal. Practical potters, as well as chemists, have only made conjectures as to its composition, and the way in which it was applied. The discovery of a Roman kiln in Northamptonshire, in the proximity of which were found a cauldron full of borax, and a few vases covered with glaze, but still unfired, led the writer to conduct a few experiments which were attended with success. This is how he obtained a glaze absolutely similar to the Arethian glaze. He dipped the piece in a weak solution of borate of soda; the liquid runs off the surface, but enough remains on it to form a coating of extreme thinness. At the end of the day the borax has crystallised into a fine dust. The ware is then placed in the kiln. Under the influence of the aqueous vapour, the soda combines with the silica of the clay; the boracic acid is set free, and a silicate of soda is formed on the pottery. It will be noticed that it is the same chemical action which takes place in the glazing of ordinary stoneware, but obtained, in this case, in quite a different way.

KENNER (F.).—Die antiken Thonlampen des K.K. Münz-und-Antiken-Cabinets und der K. K. Ambraser-Sammlung. *Wien*, 1858. 8°, pp. 126; with 3 lith. pls. and 18 text illustrs. 3 m.

"The antique terra-cotta lamps in the R. and I. collection of medals and antiquities, and in the Ambras collection."

KENZELMANN (E. B.). — Historische Nachrichten über die Königliche Porzellan-Manufaktur zu Meissen, und deren Stifter Johann Friedrich Freiherrn von Böttger. *Meissen*, 1810, 8°, pp. 32.

"Historical information concerning the royal porcelain manufactory of Meissen and its founder J. F. von Böttger."

The establishment at Meissen of the first manufactory of porcelain was reckoned one of the country's greatest achievements, yet its founder J. F. Böttger had been dead for close on one hundred years before any printed record of his life and labours was published in Saxony. A mere mention of his name appeared in the topographical works dealing with Meissen, in association with the description of the royal porcelain manufactory. Kenzelmann was the first who attempted to make amends for the neglect in which Böttger's memory had fallen among his countrymen. His literary powers were obviously inadequate to the task; he could do no more than write a very imperfect sketch, deficient in biographical details about the great potter, and altogether incomplete as regards the history of the works he had founded.

KERL (B.).—Abriss der Thonwaaren-Industrie, etc. *Braunschweig*, 1871. 8°, pp. 524; with 127 illustrs. 3 m.

"Sketch of the pottery manufacture."

—— Handbuch der gesammten Thonwaaren - Industrie, etc. *Braunschweig*, 1879. 8°, pp. 744; with illustrs.

"Handbook of the potting industry in all its branches."

—— A third edition, with title as above, revised and enlarged by J. Cramer and Hecht, has appeared in 1907. 2 vols. 8°, together pp. xliv-1588; with 518 illustrs. £2, 8s.

KIDD (Collection E. M.).—Catalogue of sale. *Nottingham*, 1903. 4°. English porcelain and pottery. 402 Nos., with 7 pls.

KIDSON (J. R. and F.). — Historical notices of the Leeds old Pottery, with a description of its ware:

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together with a brief account of contemporary potteries in the immediate vicinity hitherto unnoticed. *Leeds*, 1892. 4°, pp. 162; portrait of J. Green and 20 phototyp. pls. £1.

All the facts and particulars dispersed in anterior publications, as well as the tradition preserved in the memory of the old townsmen, have been diligently brought together in this excellent monograph of the Leed's old pottery works. The records extend from their establishment in 1760 to their definite closing. The account comprises an exhaustive examination of the different styles of earthenware manufactured from the beginning, illustrated by the reproduction on the plates of well selected representative specimens.

KIDSON (J. E.).—About Old China. *Liverpool*, Howell, 1908. 8°, pp. 90; with 3 pls. 2s. 6d.

Mr. J. E. Kidson is a dealer in old china in Liverpool.

KIESERITZKY (G.).—Nike in der Vasenmalerei. *Dorpat*, 1876. 8°, pp. 42 (a thesis).

"Nike in the vase paintings."

KING (A. C.).—Notice of the Henri deux ware. Photographs of twenty examples of the ware, chiefly in English collections. *London*, Arundel Society, 1868. Fol., pp. 8; with 20 photo. pls. 15s.

KIRK.—Outlines from the figures and compositions upon the Greek, Roman, and Etruscan vases of the late Sir William Hamilton; with engraved borders, drawn and engraved by the late Mr. Kirk. *London*, M'Lean, 1814. 2nd ed. 8°, pp. xix-52; with 62 pls. 10s.

In this handy volume we have the huge plates of Tischbein re-engraved on a much smaller scale. The classical border with which each subject is surrounded, were intended to render the work of practical use to designers.

KISSLING (J.).—Das Gesammtgebiet der Photokeramik, oder sämmtliche photographische Verfahren zur praktischen Darstellung keramischer Decorationen auf Porzellan, Fayence, Steingut und Glas. 1894. 8°, with 12 illustrs. 2 m.

"General treatise of Photoceramic, containing all the methods for the practical preparation of ceramic decoration upon porcelain, earthenware, stoneware and glass."

KLASEN (Ludwig).—Fabriken für die Thon-, Porcellan-, Kalk-, Cement- und Glass-Industrie. *Leipzig*, 1896. 4°, pp. 108; with 192 illustrs. Sect. xv., Part 5, of Baumgärtner's *Grundriss-Vorbilder von Gebäuden aller Art.*

Sketches and plans of buildings for the manufacture of earthenware, porcelain, cement and glass.

KLEIN (Joseph).—Verzierte Thongefässe aus dem Rheinland. *Bonn*, 1887. Imp. 8°, pp. 11; with 3 plates in colour. (In the *Jahrbucher des Vereins von Alterthumsfreunden.*)

"Ornamented earthen vessels of Rhine Land."

The Roman pottery discovered near the banks of the Rhine. Amongst the curious specimens described and reproduced in this paper, a vase decorated with embossed subjects and covered with a green glaze, is worthy of particular attention.

KINGSBOROUGH (Edward, Viscount).—Antiquities of Mexico; comprising facsimiles of ancient Mexican paintings, etc. 9 vols. Atlas folio, containing upwards of 1000 large plates . . . accurately copied from the originals by A.A. *London*, 1830-40. £80.

A monument of learning and a masterpiece of typography. It is said that Lord Kingsborough spent £30,000 upon the execution of this work. Just as it had been completed he was prosecuted for refusing to pay a disputed claim made in connection with the cost of the publication. Thrown into the debtors' prison, he died there after a few days of confinement. Although Mexican pottery comes in only incidentally, some interesting reproductions of ancient pottery, drawn by Augustine Aglio, figure on the plates.

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KIPLING (J. L.).—The Mooltan Pottery. *London*, Grigg, 1886. S. fol., pp. 8; with 9 col. pls. (A No. of *The Journal of Indian Art.*)

Reproduction of old Indian and Persian pottery, executed by the students of the Mayo School of Art, under the direction of the Principal, J. L. Kipling.

KIPS (E.). — Porzellan-Malerein in Rauchsalon S.M.Y. Hohenzollern. Ausgeführt in der Königl. Porzellan-Manufactur, Berlin. *Berlin*, A Fritsch, s.d. Fol.; 10 pls. printed in blue. 25 m.

"Porcelain paintings in the smoking room of H.M. Yacht 'Hohenzollern'; executed in the Royal Porcelain Manufactory of Berlin."

Naval battles and seascapes painted upon large slabs.

KLEIN (W.). — Euphronios. Eine Studie zur Geschichte der griechischen Malerei. *Wien*, 1879. 4°, pp. 119. 5 m. 2nd edition, 8°, pp. 323; with 60 text illustrs. 8 m.

"Euphronios. Materials towards the history of Greek painting."

Heydemann had brought together and critically examined the works of Brygos, and Michaelis had done the same for those of Duris. Euphronios, perhaps the most celebrated among the vase painters of his time, has been taken by W. Klein as the subject of an exhaustive study.

It is not to be expected that the life of the artist could be reconstituted from the scanty particulars that have come down to us, but the personality of his talent can be evolved and determined from a thorough examination of his works. All we know is that he flourished towards the middle of the fifth century B.C., and that a marble pedestal inscribed "Euphronios Kerameus" has been found in the ruins of the old Parthenon. That this talent was acknowledged and envied by his fellow-craftsmen is evinced by a vase upon which the painter has written, under his own name, the words "Euphronios could not have done it better." The searching investigations of the author have done more than elucidate a special subject, they have helped to settle several important points, of interest for the general history of art. For instance, we know now from the position that Euphronios occupied among the citizens of Athens, that a vase painter could take rank among the artists of repute, instead of being lost as we felt inclined to believe, among the vulgar artisans of the lower class. Among the Greek pottery preserved in our museums, two vases and eight tazzas are known to be the work of Euphronios' own hand. They are described by W. Klein, who has also given a comparative examination of all the pieces of various periods painted by other masters with the same subjects.

—— Die griechischen Vasen mit Meister-signaturen. *Wien*, 1883. 4°, pp. 88. 5s.

"Greek vases bearing the name of their maker."

This work,—a complement to the preceding one,—deals with no fewer than ninety-two names of Greek potters and vase painters. They are grouped according to the style of painting that prevailed at different periods, and in this way an attempt at a chronological classification is made for the first time. To discriminate between the names which occur so frequently upon Greek vases, and determine whether they represent that of the potter, the painter, or merely the person to whom the object had been presented, had required in certain cases a vast amount of research. In some instances the name appears upon one vase as indicating the artist who painted it; upon another it seems to apply to the maker of the vase. Often two names occur inscribed together, and it becomes difficult to affix the part belonging to each of the collaborators in the completion of the work.

To each name is devoted a special paragraph giving a short description of the pieces the master has signed with his hand, the names of the museums in which they are preserved, or the titles of the publications in which they have been reproduced. Occasionally the article is accompanied with some remarks on the characteristic features of the style of each painter.

The portion relating to the favourite youths, boys or girls, whose names are inscribed on vases, is largely extended in the work hereafter noticed.

—— Die griechischen Vasen mit Lieblingsinschriften. *Wien*, 1890. 4°, pp. 96; with a front. and 37 text illustrs. 2nd ed. *Wien*, 1898. 8°, pp. 178; with 46 illustrs. 10 m.

"The Greek vases bearing inscriptions to favourite youths."

Upon certain tazzas, calixes, and other pieces of small dimensions, often of unique shape and signed by the best Athenian masters, are seen inscribed the name of some youth, accompanied with the word Kalos, "The beautiful." In the association of two names, one of which seems to stand for that of the artist who painted the vase, and the other for that of a favourite and handsome boy to whom it had been dedicated and presented, W. Klein sees nothing else than the expression of the admiration that the painter entertained for

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plastic beauty, of which the youth he had represented offered a perfect embodiment. Refusing to accept the erotic interpretation which is usually given of the association of these two names, he believes that the elegant figure of the ephebe has been delineated on the clay by the vase painter just in the same spirit as a sculptor would have carved it into marble. He observes, moreover, that in most cases the piece appears to have been executed without a special destination, and that the name of the beautiful youth, who was to be the recipient of the gift, had been obviously added, probably by order of the purchaser.

Centuries afterwards many a choice work of the Italian majolist was inscribed with a similar dedication which would transmit to posterity the sweet name of one "Diva Julia," or "Laura Bella," a beloved beauty to whom the dish or the vase had been presented by some faithful admirer, but whom the painter had certainly never seen in his life.

KLEMM (G.).—Die königlich sächsische Porzellan Sammlung. Eine Uebersicht ihrer vorzuglichsten Schätze, nebst Nachweisungen über die Geschichte der Gefässbildnerei in Thon und Porzellan. *Dresden*, 1834. 12°, pp. iv-154. Pl.

"The Royal Saxon collection of porcelain. A glimpse at its most remarkable treasures; with an essay on the history of pot-making in clay and in porcelain."

—— Die königlich sächsische Porzellan und Gefässe-Sammlung, nebst dem Specksteincabinet und dem Buddha-Tempel im Japanischen Palais zu Dresden. *Dresden*, s.d. 12°, pp. iv-171. Pl.

"The Royal Saxon collection of porcelain and pottery; with an account of the Speckstein (Steatite) room, and the Buddha Temple in the Japanese Palace of Dresden."

Handbook to the collection as it stood in the Japanese Palace. It has since been transferred to the central museum of the town.

—— Zur Geschichte der Sammlungen für Wissenschaft und Kunst in Deutschland. *Zerbst*, 1837. 8°.

"The history of the Science and Art museums in Germany."

KLIER (H.). — Modern Keramic. Entwürfe für die Praxis. *Plauen*, 1902. Obl. 4°. 15 col. pls. 12 m.

"Modern ceramics. Sketches for practical work."

KLIMKE (Aug.). — Anleitung zum Malen auf Porzellan und Glas für Dilettanten. *Dresden*, 1888. 3rd ed. 8°, pp. 118; with 62 illustrs. 2 m.

"Instructions for painting on porcelain and glass, for the use of amateurs"

Published by a dealer in artists' materials.

KLITSCHE DE LA GRANGE.—Sulla technologia del vasellame nero degli antichi. *Roma*, 1884.

"The technology of the black earthen vessels of the ancients."

Experiments made by the writer have shown that vases of ordinary clay could be tinted throughout the mass with deep black, by filling the kiln with thick smoke at the end of the firing. The black tint obtained in that way is absolutely similar to that of the Etruscan buccero nero.

KLOPFLEISCH (F.).—Vorgeschichtliche Alterthümer der Provinz Sachsen und angrenzender Gebiete. Die Grabhügel von Leubingen, Sömmerda und Nieustedt. Allgemeine Einleitung. Charakteristik und Zeitfolge der Keramik Mitteldeutschlands. *Halle a. d. S.*, 1883-84. 4°, pp. 106; with 106 illustrs. and 3 pls. 7 m.

"Prehistoric antiquities of the provinces of Saxony and the adjoining region. The grave mounds of Leubingen, Sömmerda and Nieustedt. General introduction. Characteristics and chronology of the pottery of Central Germany."

An application of the system of symbolic interpretation to primitive pottery. Archæologists of the rational school are apt to look at such abstruse considerations somewhat in the same light as an astronomer values the elucidations of planets and constellations enlarged upon by the astrologer.

KLÜGMANN (A.).—Vasi fittili inargentati. *Roma*, Salvincci, 1872. 8°, pp. 27; with 4 engr. pls.

"Silver fictile vases."

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—— Coppa inargentata e smaltata di Villanuova. *Roma*, 1871. 8°, pp. 9 ; with 1 pl.

"A tazza silvered and enamelled."

In two sepulchres excavated between Orvieto and Bolsena were found a few vases which showed traces of having been silvered over with films of the metal affixed with size. In the case of the Villanuova tazza the silvering had been applied over a green lead glaze. Specimens of the kind are too scarce to warrant a belief that silvering ware was one of the regular processes adopted by the potter; it may have been nothing more than an exceptional practice indulged in by a subsequent possessor of the piece.

—— Tazze a figure rosse con fatti di Ercole. *Roma*, 1878. 8°, pp. 10 ; with 3 pls.

"Red figured tazza with the labours of Hercules."

These three papers have been reprinted from the *Annali*.

KNÄBEL (A.).—Die Anlage und Einrichtung von Ziegeleien, zur Fabrikation von Ziegel und Thonwaaren. *Leipzig*, C. Scholtze, 1881. 8°, pp. 40 ; with 17 illustrs.

—— Die Anlage und Einrichtung von Porzellan-Fabriken. *Leipzig*, 1882, 8°, pp 56 ; with 21 illustrs. Part v.-vi. in Scholtze's *Deutsche Bautechnische Taschenbibliothek*.

"The plans, construction, and equipment of the tile, earthenware, and porcelain manufactories."

KNAPP (P.).—Nike in der Vasenmalerei. *Tubinge*, 1876. 8°, pp. 101.

"Nike in vase paintings."

KNIGHT (Rev. H. H.).—Specimens of inlaid tiles, heraldic and geometrical, from Neath Abbey, Glamorganshire. *Edinburgh*, 1850. Ob. fol., pp. 27; with chromo-lith. pls. reprod. 24 tiles. (Sketches by Mrs. Vivian, and plates drawn by Egbert Moxham.) Publ. by the Committee of the Neath Philosophic Institution. 15s.

The ancient pavement, discovered in 1848 in the ruins of Neath Abbey, was formed of red and yellow tiles; on some of them were delineated the coat-of-arms of noble families of Glamorganshire. To name the escutcheons emblazoned, more or less accurately, upon these tiles has been the task the author had imposed upon himself, and which he has successfully accomplished.

KNOCHENHAUER (P. F.).—Niederländische Fliesen-Ornamente. *Berlin*, Pasch, 1886. Fol., pp. 30 ; with 36 chromo-lith. and 12 outline pls., and 20 text illustrs. 8 m.

"The decorative tiles of the Low Countries."

Dutch tiles are seldom remarkable for elegance of design or fertility of invention; still when in place, the manifold repetition of their unpretentious scrolls and rosettes always results in a pleasant effect. A complete pattern is usually formed by the combination of four tiles of small size. Scarcely any variety of style is to be noticed in the numerous examples reproduced in this book. They are evidently patterns for the current trade, painted in monochrome, or in two colours. Occasionally they represent a conventional landscape, a grotesque figure, or a scriptural subject.

The enterprising spirit of the Dutch merchant had opened a large outlet for the productions of the potter. Tiles were extensively exported from Holland into countries where the Italian, the French, and the Spanish pottery had never penetrated. They were eagerly adopted in distant lands for decorative purposes. In America many of the old homesteads of New England have still preserved the sets of white and blue Dutch tiles which have brightened the chimney-piece of the living room and the walls of the kitchen, ever since the seventeenth century. At the same period the efforts of the English potter had been insufficient to check the enormous importation of the Delft tiles, much preferred to those of local manufacture for the decoration of the houses of town and country.

KNORR (R.).—Die verzierten Terra sigillata Gefässe von Kannstatt und Köngen-Grinario. *Stuttgart*, 1905. 8°, pp. 49 ; with 47 pls. in outline. 5 m.

"The ornamental terra sigillata vessels from Kannstatt and Köngen-Grinario."

KNOWLES (P.).—Dutch pottery and porcelain. *London*, G. Newnes, 1905. 8°, pp. xiii-122 ; with 54 half-tone illustrs. 7s. 6d.

Some excellent books have been published on the history of the Dutch faïence. From this

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ample store of information, the writer of the present volume seems to have derived little profit. He has failed to produce a good digest of a well-known subject. Neither has he contributed to it any original matter. The few particulars he gives regarding the manufacture of the Delft ware, disclose a decidedly uncertain knowledge of the technics of the potter's art.

KNYFF (Collection A. de).—Catalogue of sale. *Bruxelles*, 1865. 8°, pp. 95; with 9 pen and ink lith. pls. and marks. 3 fcs.

Oriental porcelain, Nos. 1-352; Sèvres and Dresden, Nos. 353-375; Delft faïence, Nos. 561-645; ancient stoneware, Nos. 646-715.

KOCH (A.).—Keramik. Schweizerische Landesausstellung, Zurich, 1883. Bericht über Gruppe 17. *Zurich*, 1884. 8°, pp. 98. 2s.

"Ceramics. National Exhibition of Switzerland at Zurich,"

This report contains some particulars about the ceramic industry in Switzerland, with tabular statements of the exports and imports of the pottery trade.

KÖHL (C.).—Die Bandkeramik der steinzeitlichen Gräberfelder und Wohnplaze in der Umgebung von Worms. *Worms*, 1903. 4°, pp. 54; with 10 pls. of urns in outline and 2 pls. of fragments in half-tone. 6 m.

"The band ceramic of the burial and dwelling places of the Stone Age in the neighbourhood of Worms."

The urns and other vessels found in the vicinity of Worms may be divided into three distinct groups, each of them very different in style from the other. From the fact that no metal object has ever been found in association with them, it is assumed that they belong to the Stone Age.

KÖNEN (K.).—Gefässkunde der vorromischen, romischen, und frankischen Zeit in den Rheinländen. *Bonn*, P. Hanstein, 1895. 8°, pp. 151; with 21 lith. pls., containing 590 figs. 6 m.

"The knowledge of the vases and vessels of pre-Roman, Roman, and Frankish periods in the Rhine provinces."

One may fairly anticipate that the day will soon come when advanced geology will assist us in the study of the earliest forms of human industry, and particularly of pottery making. In the present state of knowledge, however, any attempt at establishing a system of classification, by which the various types of primitive earthen vessels could be assigned to their correct periods seems somewhat premature. The unsatisfactory result of any such attempt is made manifest by the present essay. Chronological divisions have been prepared. They comprise the various phases of the stone age, palæolithic and neolithic, and of the bronze and the iron ages. The pottery exhumed from the soil of the Rhine Valley has been arbitrarily distributed in these sections. With the exception of the period of the Mastodon and Dinotherium, of which it is acknowledged no remains were found in the area studied by the author, all the subsequent epochs have been assigned their fictile representatives. The only criteria relied on are the respective depth at which each earthen vessel was found buried, and the character of the examples of wrought flint and metal associated with it.

KÖNIG (F. G.).—Die Ofenfabrikation nach ihrem heutigen Stande unter spezieller Berücksicht. Der Herstellung der haarissfreien Elfenbein- und Majolika-Oefen aus feuerfesten Thon nebst den entsprechenden Glasuren. *Berlin*, Sendel, 1900. 8°, pp. 64; with 2 pls. 3 m.

"The stove manufacture in its present condition; with special considerations upon the making of the non-crazing ivory and majolica stoves made out of refractory clay, and on their respective glazes."

KÖNITZER (C.)—Heracles und die Hydra. Vase im Museum zu Breslau. *Breslau*, 1861. 8°, pp. 36.

"Hercules and the Hydra, upon a vase in the Breslau Museum."

KÖRTE (Gustav).—Ueber Personificationen psychologischer affekte in der späteren Vasenmalerei. *Berlin*, F. Wahlen, 1874. 8°, pp. 90. 2 m.

"The personification of the psychological sensations in the vase-paintings of a late period."

The late, or, as it is sometimes called, the pictorial style of Greek vase painting offers a far more realistic representation, and at the same time ideological conception of the subjects than the more sober and conventional manner which characterises the works of the earlier

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epochs. In the ancient vases a picture of an heroic tradition, or a mythical scene, comprises only the personages taking a direct part in the action. Later on, the painter began to introduce in the scheme of his composition some accessory figures of gods or demi-gods, or simply figures of an allegorical character. The presence of these figures is often difficult to explain. According to Koerte's theory, these figures personify either the feelings with which the chief actors in the scene are animated, or most often the baneful influence which maddened and excited them to frenzy. The general distribution of the works of the Greek poets is made accountable by the writer for this modification of the rendering of all classical subjects by the vase painter.

—— Eichelförmige Lekythos mit Goldschmuch aus Attica. *Berlin*, Reimer, 1879. 4°, pp. 4; with 1 pl. (Repr. from the *Arch. Zeit.*)

"A Lekythos in acorn shape and with gilt ornamentation from Attica."

KOLBE (G.).—Geschichte der Königlichen Porcellan-Manufactur zu Berlin; nebst einer einleitenden Übersicht der geschichtlichen Entwickelung der ceramischen Kunst. *Berlin*, Decker, 1863. 8°, pp. 300. 5 m.

"History of the Berlin royal porcelain works; with an introductory sketch of the historical development of the ceramic art."

Most efficiently assisted in his task by the mass of official documents, registers, diaries, etc., left by his predecessors, Kolbe, director of the Berlin porcelain works, has written a complete and reliable history of the establishment over which he presided for many years.

The first porcelain manufactory was started at Berlin in 1750 by a merchant named Wegeli; it was a private undertaking which, for want of success, had to be given up a few years afterwards. Gottowski, also a merchant, renewed the experiment, but as we have narrated in the article under that name, after having placed the factory in good working order, and being unable to bear any longer the burden of an unremunerative enterprise, he petitioned King Frederick to be relieved from further responsibility, and asked him to carry it on under his Royal patronage. The proposal was readily accepted by the King after he had made a personal inspection of the works. A detailed account of that visit is recorded in the MS. diary, kept by the director Geringer. We see that from the first Frederick intimated that he meant to exercise a direct supervision over all the details of the management. He insisted on being enlightened about all the difficulties of practical manufacture, suggesting improvements on many points. He ordered some new buildings to be erected, and went so far as to sketch with his own hand the plan of certain ovens he had noticed in other places. He took steps towards providing for the pressing financial requirements by means of a loan; for the future, expedients had to be devised to secure a constant supply of funds. Among the measures taken to that effect, a decree was rendered, obliging all the Jews of the kingdom,—the Jews always came in for an extra share of contribution whenever an increase of taxation had been decided upon,—to make a purchase of porcelain from the royal manufactory on the occasion of their marriage, and several other specified circumstances. The direction of the royal lottery was also ordered to include in their list of prizes objects manufactured at the same factory. Frederick often introduced visitors of exalted rank to the works, and it was understood that to please the royal manufacturer, his guests should place with the managers important commissions for porcelain.

The history follows, step by step, the chequered career of the Berlin Royal Manufactory, and ends with a complete statement of the condition in which it stood on the day of the hundredth anniversary of its foundation.

KOLDEWEY (R.).—Neandria. *Berlin*, 1891. 4°, pp. 52; with 1 pl. and 68 text illustrs. Winckelmann Programme, No. 51. 4 m.

A few terra-cottas.

KONDAKOF (N.).—Greek terra-cottas (in Russian). *Odessa*, 1879. Sq. 8°, pp. 105; with 10 pls. in outline. 10 fcs.

KONDAKOF (N.) **and TOLSTOI** (J.).—Antiquités de la Russie Meridionale. *Paris*, 1891. 4°.

KOULA (J.).—Prispêrky k. historii hrncirstvi v. Cechach. *Prag*, 1888. 8°, pp. 41; with 20 text illustrs. 3s.

"History of the pottery of Bohemia."

Being unable to obtain a translation of this work we had to rest satisfied with an examination of its illustrations. They are of sufficient interest to make us regret that their explanation is a sealed letter to us. Examples of embossed bricks of the thirteenth century, as well as ornamental tiles of the fourteenth and fifteenth, glazed in various colours, and showing subjects of figures of a Gothic character, seem to show that ceramic art in Bohemia was in no way behind the best productions of Germany at a corresponding period. The sixteenth century is represented by drinking vessels, similar in style to the richly decorated faïence jugs attributed to Hirschvogel. In the following epoch, vases and dishes also of polychromatic

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faïence, have a painted ornamentation evidently influenced by the Oriental art; while with the middle of the eighteenth century the prevailing Rococo taste asserts itself with exaggeration in the works of the Bohemian potter.

KRAMER (G.).—Ueber den Styl und die Herkunft der bemahlten griechischen Thongefässe. *Berlin*, 1837. Pp. xiv-213. 3 m.

"Upon the style and origin of the painted Greek vases."

The opinion Kramer expressed in this pamphlet has engaged the consideration of many a learned writer. He pretends that all the black and red figure vases were made at Athens, and that it was from that centre of production that they were exported to all the countries with which the Athenians held a commercial intercourse. This theory, strongly opposed by J. de Witte, has been taken up again by Otto Jahn, perhaps the greatest authority on the subject of classical ceramics.

KRAUS (Joh.).—Die Marken (Fabrikzeichen) der Porzellan-manufaktur in Frankenthal (1756-1800). *Frankenthal*, printed by F. Albeck, 1899. Sm. 4°, pp. 45-xiii; with 4 pls. 4 m.

"The marks of the Frankenthal porcelain manufactory."

With the facsimile of all the marks, signs, and monograms which occur on the Frankenthal porcelain, are given historical notes on the factory at the periods to which they refer, and biographical particulars of the artists and workmen who worked in connection with it. Fragmented groups and figures discovered during excavations lately made on the site of the factory are reproduced on the plates. The appendix contains facsimiles and transcripts of ancient official documents.

KRAUSE (J. H.).—Angeiologie. Die Gefässe der alten Völker, insbesondere der Griechen und Römer, aus den Schrift- und Bild-werken des Alterthums in philologischer, archäologischer und technischer Beziehung dargestellt. *Halle*, 1854. 8°, pp. xvi-488; with 6 lith. pls., containing 164 figs. of forms. 5 m.

"Angeiology. The vessels of the ancient nationalities, particularly Greek and Roman, described in the writings and represented in the works of art of antiquity; considered from the philological, archæological, and technical points of view."

KRAUTH (C. G.).—Eine neolithe Hugelgrab mit Schnurkeramik, bei Erfurt. *Erfurt*, 1905. 8°; with 2 pls.

"A neolithic grave mound, with prehistoric pottery decorated by the impression of twisted thongs, discovered near Erfurt."

KREKEL (J.).—Anleitung zur Porzellanmalerei. *Weisbaden*, J. Bossong, 1892. 8°, pp. 69; with 8 illustrs. 2 m.

"Directions for porcelain painting."

KRELL (P. F.).—Die Gefässe der Keramic; Schilderung des Entwicklungsganges des Gefässtopferei. *Stuttgart*, G. Weiss, 1885. 4°, pp. 74; with 4 pls. and 33 text illustrs. 12 m.

"Ceramic vessels; a sketch of the progress and development of the art of pottery."

To range into arbitrary classes the pottery of all nations, irrespectively of their constitutive material, and simply according to the typical shapes prevailing at various times and in different countries, seems to have been the purpose of this essay. Such a plan—if it were the one intended—proved so difficult to carry out that it has only been partially followed. While some illustrations show, grouped together, pottery of identical shapes, which have been produced by the potters of many ages and many lands, other groups are formed of vessels presenting all the varieties of forms resorted to by the potters of one special nation. We are told that they have been so arranged and contrasted with one another to impress upon our mind the necessity of introducing in the style of modern pottery the distinctive stamp of the times we live in. From his rambling examination of universal ceramic art, the author deducts the fact that the level of artistic eminence reached at the best periods in all centres of civilisation is manifestly expressed in the contemporary earthen vessels. He then comes to the conclusion that we should endeavour to endow our pottery with enough originality of forms and decorations to make it reflect, worthily, the artistic tendencies and achievements of our days.

—— Keramische Vorbilder. *Berlin*, Spielmeyer, 1896-97. Fol., with 32 phototyp. pls. 36 m.

"Models for the ceramic art."

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Reproductions of ceramic objects selected from the museums and private collections of Germany, by Dr. F. Krell, professor in the Munich school of industrial art. Each subject is accompanied by working diagrams and details.

KRETSCHMER (Paul).—Die Griechischen Vaseninschriften ihrer Sprache nach untersucht. *Gütesloh*, 1894. 8°, pp. 251. 6 m.

"The inscriptions upon the Greek painted vases considered from a philologic point of view."

While the lapidary inscriptions of ancient Greece and the text of Greek MSS. are written in a rigorous form which represents the official language adopted in all the Hellenic country, the inscriptions of painted vases, traced by a provincial artist, show the variations that the mother tongue had undergone in the different localities. These latter are for that reason, says the author, of particular importance for the study of dialects. His examination is restricted to the names and inscriptions painted at the same time as the subject, and he ignores those scratched later on upon the varnish, most probably by the possessor of the vase. When dealing with the signatures of the masters known to have been at work in one of the chief centres of manufacture, he points out the local names and those which have a foreign origin.

KROKER (E.). — Die Dipylonvasen. *Berlin*, 1886. (Reprint from *Jahrb. des Inst.*)

"The vases of the Dipylon."

KRÜGER (Julius).—Die Photokeramic, das ist die Kunst photographische Bilder auf Porzellan, Email, Glass, Metall, u.s.w. einzubrennen. *Wien*, Hartleben, 1879. Sm. 4°, pp. 180; with 19 illustrs. 2 m. 50 p.

"Photoceramics, being the art of transferring and firing photographic pictures upon porcelain, enamel, glass, metal, etc."

KUTAS (E. R. von). — Ungarisches Landes-Kunstgewerbe Museum. Illustrirter Führer durch die Sammlungen. *Budapest*, 1885. 8°, pp. 79; with text illustrs.

"The Hungarian National Museum of Industrial Art. An illustrated guide-book to the collections."

Ceramics, pp. 39-69. Curious embossed tiles and Hungarian pottery.

KYPE (M.).—Handbuch der Porzellan Malerei. Enthaltend: chemische und mechanische Bereitung, theoretische und praktische Anwendung sämmtlicher bis jetzt gebräuchlicher Farben und Metalle. 2nd ed., 1861. 8°, pp. 253; with 1 pl.

"Handbook of porcelain painting, etc."

Translated from A. Brongniart, *Traité des arts céramiques.*

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LABARTE (Jules). — Description des objets d'art qui composent la collection Debruge-Duménil, précédée d'une introduction historique. *Paris*, Didron, 1847. 8°, pp. 858; with 5 pls. in outline and text illustrs. 15 fcs.

"Description of the works of art composing the Debruge-Duménil collection, to which is prefixed a historical introduction."

This was one of the few remarkable collections gathered at the very outset of the collecting fever. A lover of the so-called "curiosity" had then the field all to himself; with modest means, but with a fair amount of taste and knowledge, he was allowed to pick and choose without having to fear an alarming competition. The wealthy votary of classical art looked down with contempt upon the objects of his search, and public museums had not yet given them admittance. Revoil, Du Sommerard, Sauvageot, Debruge-Duménil, and a few other kindred spirits, shared peacefully between themselves the research and discovery of treasures despised by all others. The collection formed by Debruge-Duménil was, like those of most of his colleagues, of a comprehensive character, and contained specimens of the greatest rarity and value in all the branches of applied art. The catalogue was prepared and published by Labarte, Duménil's son-in-law, into whose possession the collection fell after the death of the collector. Imperfect as it seems to-day, the historical introduction prefixed to the description of the objects was highly appreciated at the time. The sale of the collection, which followed shortly after the publication of the catalogue, marks the turning point in the market value of the works of industrial art. From that moment such specimens as had been previously obtainable at a small cost commanded an ever-increasing price, which placed them beyond the reach of any admirer unprovided with ample means.

—— Histoire de l'art par les meubles et les objets précieux

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. . . *Paris*, 1847-48. 8°, with text illustrs.

"History of art in furniture and precious objects."

A reprint of the introduction of the above work, now much out of date. It has been translated into English by Mrs. Bury Pallisser under the title: *Handbook of the Arts of the Middle Ages. . . . London*, 1855, 8°. Ceramic art, pp. 273-328.

LABARTE (Jules).—Histoire des arts industriels au moyen-age et à l'époque de la Renaissance. *Paris*, Morel, 1864-66. 4 vols., 8°, with 70 woodcuts, and 2 vols., 4°, containing 150 pls., of which 119 are chromolith., 26 in photolith., 3 lith. and engr. on copper; each plate is accompanied with an explanatory notice. 360 fcs. One hundred copies were printed on large paper. (Ceramics, 14 pls.)

—— Histoire des arts industriels, etc. 2nd ed., corrected and augmented. *Paris*, Morel, 1872-75. 3 vols. 4°, with 81 pls. and 85 illustrs. in the text. 300 fcs. One hundred copies on Dutch paper, 600 fcs.

A reprint much inferior to the original issue. The text is reduced to three volumes, and the number of plates from 150 to 81. Moreover, the plates have lost the freshness which distinguished those in the first edition. The third volume is devoted to enamel painting, pottery, and faïence.

LA BLANCHÈRE (de). — Carreaux de terre cuite à figures, découverts en Afrique. *Paris*, Leroux, 1888. 8°, pp. 32; with 2 col. pls. and 38 illustrs. (Reprint from the *Revue Archéologique.*)

"Terra-cotta tiles, decorated with figures, discovered in Africa."

Roman traditions persisted long among the Christian potters of Africa. Many embossed tiles of red clay, with subjects similar to those seen on the lamps of a corresponding period, are found in the tombs. They are all of very rough execution; the figure subjects are very distant imitations of Roman bas-reliefs; those bearing representations of animals, such as lions, stags, birds, etc., seem to be identical with the tiles found in the early Christian graves of France and Germany.

LABORDE (Comte Alex. de).—Collection des vases grecs de M. le Comte de Lamberg, expliquée et publiée par M. le Comte de Laborde, membre de l'institut. *Paris*, imp. Didot, 1813-1824, and 1824-1828. 2 vols. Imp. fol., pp. 192; with 154 pls. in col., and 31 vigns. Publ. 540 fcs. (900 fcs. with proofs before letter). Sells £6.

"Greek vases in the possession of Comte de Lamberg, etc."

An important collection formed by Comte de Lamberg, Austrian Ambassador at Naples, now in the possession of the Emperor of Austria. The plates of this publication were engraved by Tischbein in a style still more formal, and purposely more incorrect than the one he applied to the representation of the vases of the second "Hamilton collection," and those of Millin and Dubois-Maisonneuve. In the notices written for their elucidation, M. A. de Laborde, sacrificing to the taste of the times, has made an exuberant display of classical erudition, not always strictly applicable to the case in point. These handsome volumes belong to the class of highly-respected works that the bibliophil thinks it a duty to place on his shelves, although he knows he may seldom find an occasion to consult them.

—— Le château du bois de Boulogne, dit Château de Madrid. Etude sur les arts au XVI^e^ siècle. *Paris*, Dumoulin, 1835. 8°, pp. 80. 100 copies printed. 10 fcs.

"The Bois de Boulogne Castle, known as 'Chateau de Madrid.' An essay upon the fine arts of the sixteenth century."

The Madrid Castle, built by Francis I., was remarkable for the scheme of majolica decoration introduced in its architecture. With the exception of a few enamelled bricks, nothing remains of a work which must have been one of the marvels of ceramic art. When the castle was pulled down at the end of the eighteenth century, all that was majolica and terra-cotta was carted away to the mill and ground for making cement.

Mr. De Laborde has collected together in this book some important information concerning Girolamo della Robbia and the chief majolica works he executed in Paris. Called to France by King Francis I., together with Primaticio, Rosso, and other Italian artists, G. della Robbia worked, not only for the decoration of the Madrid Castle, but also for

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the embellishment of other royal palaces; a fact to which the account of the king's household expenses bear repeated evidence.

The author deplores that the introduction of enamelled faïence in architectural decoration has fallen into disuse, and urges modern architects to return to the polychromy of olden time for the adornment of public edifices.

LA BRETONNIÈRE (Emile). — Bernard Palissy. Mélodrame en trois acts, en vers. *Paris*, M. Levy, 1860. 8°, pp. 102. 4 fcs.

"Bernard Palissy. A melodrama in three acts, in verse."

—— Bernard Palissy: ode en l'honneur de la statue à lui élevée par la ville de Saintes. *La Rochelle*, 1864. 8°, pp. 15.

"An ode, on the occasion of a statue of Palissy erected by the town of Saintes."

LA BROISE (H. de).—Societé des arts réunis de Laval, Exposition de 1875. *Laval*, Moreau, 1875. 12°.

"Catalogue of the Laval Exhibition in 1875."

LA FERRIÈRE-PERCY (Comte de).—Une fabrique de faïence à Lyon sous le reigne de Henri II. *Paris*, Aubry, 1872. 8°, pp. 16. 3 fcs.

"A faïence factory at Lyons in the reign of Henri II."

Jehan Francisque, of Pesaro, was established at Lyons as faïence-maker in the early part of the sixteenth century. A little later, a privilege for making majolica after the Italian method was granted to Julien Gambyn and Dominego Tardessir. Another majolist, Sebastian Griffo, of Genoa, is mentioned in 1555 as having settled in the town. All the documents referring to the above potters were discovered in the civic archives by the writer of this paper, and by him published for the first time.

LAMARTINE (Alphonse de).—Bernard de Palissy. *Paris*, M. Levy, 1863. 8°, pp. 124. (Reprint from the *Civilizateur*, 1852.)

Always a poet, even when he condescended to write in prose, Lamartine could never let the prosaic ties of strict historical accuracy hamper the free flight of his lofty imagination, or weaken the purpose of his moralising and humanitarian discourses. Full as they are of eloquent pages, in which the noblest examples of virtue and honour are glorified in soul-stirring language, his popular biographies of the great men of all ages are often deficient in absolute accuracy. The task he set himself, viz., to publish every month the life of one of the benefactors of mankind, was too heavy to be accomplished with success; the notice of Bernard Palissy, among others, shows a regrettable want of preparation. It is not in the character of a philosopher, a scientist, or an artist that Lamartine has chosen to represent Palissy. The achievements of the potter, the new principles and theories formulated by the writer of the *Discours admirables*, seem to have been taken for granted, and speedily passed over. The great teaching that the biographer derives from the chequered existence of his hero is the fortitude of mind with which he stood the ordeal of unrelenting adversity. After long years of painful toil, repeated failures, and discouraging rebuffs, his indomitable energy resulted ultimately in the triumph of his ideas and the reward of his efforts. For Lamartine the life of Palissy is, above all, the glorification of labour. A workman, in the true acceptation of the term, he is the noblest model that all workmen should strive to imitate.

Having praised, as they deserve, the utilitarian and philanthropic principles propounded in this biography, we must confess that it is strangely incorrect in all other respects. Nowhere else shall we see the name of the great potter written as Bernard de Palissy; and no previous writer had made him the "son of a miserable pot-maker who taught him his trade." We cannot help being surprised at seeing one of his works referred to as bearing the title of *Mon Jardin*. And lastly, it is difficult to understand how Palissy could have begun "to write the treatises which shall make his name live for ever in 1590, when enfeebled by age, and almost on the point of death, he was imprisoned in the Bastille," while a little attention on the part of the biographer would have reminded him that his two works were published in 1563 and 1580 respectively.

LA QUÉRIÈRE (E. de).—Essai sur les girouettes, épis, crètes et autres décoration des anciens combles et pignons, pour faire suite à l'histoire des habitations au Moyen-age. *Paris*, Derache, 1846. 8°, pp. 86; with 8 pls. 8 fcs.

"Essay on the weather-cocks, pinnacles, crests, and other decorations of ancient roofs and gables; a complement to the history of mediæval buildings."

In addition to the ornamental lead-work, pinnacles of coloured earthenware were often used for the decoration of the roof of the picturesque houses of the Middle Ages. By means of a superposition of separate pieces these pinnacles or épis, were made to attain the height of three to six feet. The ornament was currently manufactured in the pot-works of Northern France. Some of them are sufficiently artistic in treatment to warrant their having been, at one time, attributed to Palissy, whose

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work they resemble in many respects. A few examples, evidently much anterior in date to the earliest production of the great potter, are reproduced in this volume. They are of special interest as showing the application of polychromic pottery to architectural ornamentation long before the Renaissance time.

LACROIX (A.).—Des couleurs vitrifiables et de leur emploi pour la peinture sur porcelaine, faïence, vitraux, par A. Lacroix, chimiste, ex-elève de M. Pelouse et de la manufacture des Sèvres. Notices et renseignements par MM. Fragonard, Fontaine, et Goupil de la manufacture de Sèvres; Riottot, Ch. Houry, Claudius Lavergne, Em. Bouriéres, et Dagron. *Paris*, A. Lacroix, 1872. 8°, pp. viii-32.

"The vitrifiable colours and their use in painting upon porcelain, faïence, and glass—with notices and information communicated by practical porcelain painters, etc."

Mr. Lacroix may be said to have created the industry of colour making for painting on pottery and porcelain, and the works he established in Paris soon attained a great importance. The catalogues of his products, which he published from time to time, are too numerous for us to mention all of them.

LACROIX (Paul). — The arts in the Middle Ages and the Renaissance. English edition, revised and re-arranged by W. Armstrong. *London*, s.d. Roy. 8°. 15s.

A reduction of the great work of Paul Lacroix, *History of the Arts in the Middle Ages and the Renaissance*. Ceramic art, pp. 45 to 62, with one col. pl. and 13 illustrs.

LACROUX (J.) et DÉTAIN (C.). — Constructions en briques. La brique ordinaire au pointe de vue décoratif. Étude théorique suivie de nombreux exemples d'application pratique de l'emploi de la brique, au double point de vue de la construction raisonnée et de la décoration qui en résulte. *Paris*, Ducher, 1878. 2 vols. Imp. 4°; with 155 pls. in col. 130 fcs.

"Upon the use of common bricks, considered from the decorative point of view. A theoretical study, accompanied with numerous examples of practical application, showing how bricks should be employed in rational construction, and the decorative effects that result from their employment."

LAFON DE CAMARSAC.—Portraits photographiques sur émail, vitrifiés et inaltérables comme les peintures de Sèvres. *Paris*, s.d. (1865 ?). 8°, pp. 28.

"Photographic portraits upon enamel, vitrified and unalterable like Sèvres paintings."

LAFON (G.).—Découvertes des terres kaoliniques de Tayac-les-Eyzies. *Périgueux*, 1896. 8°, pp. 12.

"Discoveries of the kaolinic clays of Tayac-les-Eyzies."

LAFOSSE.—Notice sur les antiquités romaines trouvées dans les fouilles du nouvel arsenal. *Besançon*, s.d. 8°, pp. 12; with 7 pls. 5 fcs.

"Notice of the Roman antiquities discovered at Besançon."

Numerous marks of Roman potters, and a few examples of Samian and other pottery.

LAIGNES (L. de).—Une faïencerie à Rotterdam au xvii. et xviii. siècles. *Paris*, 1898. 4°, pp. 13; with 11 illustrs. printed in blue. (Extr. from *La Revue de l'Art.*)

"A faïence works at Rotterdam."

Reproductions of the sketches in the pattern book of a tile manufacturer of Rotterdam. They illustrate the common style of work of the period. Tiles of the same design have been found by the author fixed in the walls of a house in Cadiz.

LAKING (F. G.). — Sèvres porcelain. Buckingham Palace and Windsor Castle. *London*, Bradbury, Agnew & Co., 1907. 4°, pp. xxxvii-203; with 63 col. pls. £10, 10s.

Of unsurpassed beauty within the whole range of ceramic treasures, the soft porcelain of Sèvres deserves to be made the subject of a

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sumptuous monograph. It should be exhaustive enough on the point of information, and sufficiently accurate in the artistic reproductions to embody a fair knowledge and a due appreciation of the whole subject. It is obviously in England—where the finest specimens of the ware have drifted in countless numbers—that the long wished for work should be prepared and published. The announcement of a bulky volume on the point of being brought out under exalted patronage, in which the contents of the peerless collections preserved in the royal castles of England should be reproduced regardless of cost, had raised great expectations in the collector's world. The book was received with something akin to disappointment. The historical notice appears somewhat incomplete, and the typographic execution is not quite as good as it might have been. Plates and letterpress should have been printed on paper of a superior quality, and the three-colour block process, which has been selected for the reproduction of the specimens—good as it may be in the case of a cheaper publication—is insufficient to render the harmonious blending of rich gilding and bright colours so bewitching in the originals.

LAKIN (T.).—The valuable receipts of the late Mr. Thomas Lakin, with proper and necessary directions for their preparation and use in the manufacture of porcelain, earthenware, and ironstone china; together with the most recent improvements in the admired art of glass staining and painting. *Leeds*, printed for Mrs. Lakin by E. Baines, 1824. Sm. 4°, pp. vii-86.

No professional convention ever bound the master potters to withhold from the public the secrets of the trade, yet these secrets were very well kept as a rule, and this is the first time that the private recipes of a manufacturer have been printed for the common benefit. Mrs. Lakin, who had been left a destitute widow, had no scruple in turning to the best advantage the practical recipes she had inherited from her husband. Her example has since been followed by many a betrayer of trade secrets who had not such a good excuse to give for turning into money the result of a manufacturing experience which, most often, was not his own. As much as £50 was originally charged for one copy of this volume; it is said that the whole of a very limited issue was disposed of at that price, and the copies having been kept as a valuable rarity by the descendants of the subscribers, they seldom come into the book trade.

Lakin was established at Hanley in partnership with Poole. Their ware is of remarkably good quality and generally decorated in the style of porcelain painting; it is always marked with their joint names. Lakin had to give up the business, and died at Leeds, where he had taken an engagement as manager of the celebrated earthenware works of the town.

LAMBERT (Anon.).—Coup d'œil sur l'industrie du potier de terre à Rouen. *S.l., n.d.* (1838). 8°.

"A glance at the industry of the earthenware potter at Rouen."

Of all the faïence manufactories which once flourished in Rouen, a single one remained in 1838. It belonged to M. A. Lambert, to whom this notice may be attributed.

LAMBERT (Guillaume).—Art Céramique. Traité pratique de la fabrication des faïences fines et autres poteries; état actuel de la fabrication en Angleterre, avec indication des ressources que présentent la France et la Belgique pour ce genre d'industrie. *Paris*, E. Lacroix, 1865. 8°, pp. 380; with a map of the Staffordshire Potteries, and 27 pls. 15 fcs.

"Ceramic Art. Practical treatise of the manufacture of earthenware pottery in all its branches; actual conditions of the industry in England, with observations upon the resources offered by France and Belgium for the extension of that industry."

No practical English potter could have given a better and clearer account of the conditions of earthenware manufacture, as they stood forty years ago in the Staffordshire Potteries. Mr. Lambert is a Belgian Civil Engineer, and he has occupied the position of managing director in an important ceramic establishment, the name of which, however, he does not mention. Neither does he tell us how he obtained the accurate and complete knowledge of the pottery trade in England which he has displayed in his book. But it is evident that he must have studied, personally, for many years the conduct of work in the factories of Staffordshire to have gained such a perfect mastery over all the processes of manufacture. He regrets that Belgium has not followed more closely on the steps of the English potters, and he points out all the facilities that could be found in the country for the development of the ceramic industry.

—— Exposition universelle de Vienne, 1873. Documents et rapports des jurés et délégués belges. IX^e^ groupe. Céramique, par G. Lambert, membre du jury. *Bruxelles*, impr. E. Guyot, 1874. 8°, pp. 79; 3 pls.

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LAMBERT (Guillaume). — Exposition universelle de Paris en 1878. Rapports publiés par la commission belge. Classe xx. Céramique. Rapport de M. G. Lambert, membre du jury. *Bruxelles*, typ. Vanderauwera, 1879. 8°, pp. 80.

"Official reports of the Belgian Commission at the International Exhibitions of Vienna and Paris in 1873 and 1878."

LAMBERT (H.).—La Flore naturelle. *Paris*, 1888. 60 folio pls. in colour. 120 fcs.

Flowers in water-colour for the use of the decorator, by a flower painter of the manufactory of Sèvres.

LAMBOURSIN (J.).—Traité de la fabrication et de la réparation des faïences et objets d'art, avec un appendice contenant toutes les marques des faïences et porcelaines françaises. *Paris*, 1897. 8°, pp. 115. 5 fcs.

"Treatise of the manufacture and restoration of faïences and works of art; with an appendix containing all the marks of French faïence and porcelain."

LAMEIRE (Ch.).—Rapport sur les porcelaines modernes qui ont figuré à l'exposition universelle de 1878. *Paris*, 1879. 4°, pp. 58.

"Report addressed to the Minister of Fine Arts, upon the porcelain exhibited at the International Exhibition of 1878, by the committee of the manufactory of Sèvres."

Examination of the principal objects exhibited by the National Manufactory, with critical remarks upon each shape and the style of its decoration. At the end is a complete catalogue of the Sèvres exhibits with the names of the painters and modellers.

LANDON (D.).—Die Fabrikation des Porcellans, Steinguts, und Fayence-Glases, sowie der hierzu erforderlichen Glasuren, etc. Mit Abbildungen. *Quedlinburg*, s.d. 8°.

"The manufacture of porcelain, stoneware, and enamelled faïence, with the composition of appropriate glazes, etc., with illustrs."

LANA (A.).—Alcune Tavole dei molti disegni che si possono esequire coi Mattoni della Fabrica di A. L. in Borgognato, Provincia Bresciana. *Brescia*, 1841. 4°. 31 pls. and price list. 3 fcs.

"A few plates of the numerous designs which may be executed with tiles of the manufacture of A. Lana."

LANG (Collection).—Catalogue of a collection of hard paste porcelain, Delft ware, etc., manufactured by citizens of Bristol. *Bristol*, s.d. (1878?). 8°.

LANGE (C.).—Anleitung zur Öfenfabrikation. Fabrikation der Fayenceöfen und der Schmelzglasur öfen. 1892. 8°. (3rd ed.) 1 m.

"Instructions for oven-building. The building of biscuit and glost ovens."

LANGEN (Magdalene von).—Delfter blau Malerei, Vorlagen für Majolika. *Leipzig*, Haberland, 1893. Sm. folio; 16 pls.

"Delft blue painting. Sketches for majolica decoration."

LANGLOIS (Frederic).—Société en commandite pour la fabrication de la porcelaine à Isigny. *Isigny*, impr. Maurin (1843). 8°.

"A circular announcing the formation of a Society for the manufacture of hard porcelain at Isigny (Calvados)."

LANGTON DOUGLAS.—The majolica of Siena. (In *The Nineteenth Century*, Sept. 1900.) Pp. 15.

Italian writers have asserted that no majolica factory has ever existed in the town of Siena, notwithstanding the beautiful dish of the South Kensington Museum which bears the inscription, "Fata in Siena da Mo. Benedetto." That they were altogether mistaken is now demonstrated through the researches made by Mr. L. Douglas in the municipal archives. In 1363 thirty-three potters were at work in the city, and their number increased so rapidly that in 1483 a whole street was occupied by

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pot works. Several documents refer to Master Benedetto, the painter of the celebrated dish, who in 1510 had a bottega in the Piazza di San Marco. It is true that he was a native from Faenza, but majolica had been made in Siena before his coming, for the tiles of the oratorio of S. Caterina in Fontebranda were painted in 1480.

—— Italian translation :— Le maioliche di Siena. *Siena*, 1903. 8°, pp. 23 ; with 2 pls. (one col.).

LA NOË (G. de). — Documents pour servir à l'étude des enceintes vitrifiées. *Paris*, 1882. 8°, pp. 11. (Reprint from the *Revue Archéologique*). 2 fcs.

"Document for use in the study of vitrified forts."

The ancient vitrified fortresses of France and Scotland offer the most primitive and most colossal application of the effect of a strong fire, brought to bear upon a combination of clay and fusible materials. An experiment to execute a large work of similar nature was attempted in modern times. In 1777 a retired French officer, named Barret, had been entrusted by the government with the management of a manufactory of bricks "after the method used in England," established near Dunkerque. While producing there heavy blocks of hard brick clay, employed in the building of the coast defence works, Barret conceived the idea of obtaining, through vitrification, monoliths of huge dimensions. He piled up a mass of unbaked bricks to form a block 12 feet broad by 8 feet high, the top of which was approached by an inclined plane, built of the same material, and 18 feet in length. Then he submitted the whole fabric to a particular system of firing. The experiment ended in complete failure ; the mass of bricks, instead of uniting together under the action of the intense fire, split in all directions and broke into pieces. The experiment was not renewed, Barret being unable to obtain the funds necessary for another trial. All the particulars concerning this unfortunate venture are preserved in the archives of the War Office, and are transcribed in this paper.

LANZI (Luigi). — De'vasi antichi dipinti volgarmente chiamati etruschi. Dissertazioni tre. *Firenze*, 1807. 8°, pp. 234 ; with 3 pls. 10 fcs.

"The ancient painted vases commonly called Etruscan. In three disquisitions."

In the days when the bigoted Etruscomaniac maintained that Etruria was the only source of production from which painted vases had been exported into all parts of Italy and Greece, where such vases are found in the excavations, it wanted some courage to attempt the confutation of that generally accredited opinion. Winckelmann had already thrown some doubts as to the probability of all the vases discovered in countries so distant from each other having a common origin. Lanzi determined to settle the question once for all; and beyond the possibility of further dispute. That was the aim he had in view in publishing these dissertations. While admitting that among the various classes of vases found in the Etruscan tombs certain types could be set apart as representing the actual work of the local potters, he clearly demonstrated that, judging from the character of the subjects painted upon them, the style of the decoration and the inscriptions they bore, the majority of the finds were unquestionably the work of Greek artists. His sound train of argumentation was sufficient to bring conviction into the mind of all unbiased spirits. Many years elapsed, however, before the sagacious considerations propounded in this little volume got the better of a deep-rooted error, and received the general recognition they deserved.

LAPIERRE (Ch.).—Estudos chimico e technologica sobre a ceramica Portugueza moderna. With an Appendix, "Breve nocaõ a historia da ceramica em Coimbra," by A. A. Gonçalves.

"A chemical and technological study of the modern ceramics of Portugal."

Some brief historical notes on the potter's art in Coimbra are given in the Appendix.

LARCHEVÊQUE (Marc).—Fabrication industrielle de la porcelaine dure. *Paris*, impr. Malverge, 1898. 8°, pp. 202 ; with 142 text illustr. 3 fcs.

"Industrial manufacture of hard porcelain."

Written by a manufacturer of Vierzon (Cher), this treatise boasts of containing the description of the latest and most improved processes of manufacture now in use in the trade, instructions which one would look for in vain in any other work of the same order. The contents of each chapter are briefly, but always clearly, presented ; the author always aiming at being practical. A study of the accidents which are to be met with in the making of hard porcelain forms an interesting and valuable portion of this book.

LARROUMET.—L'emploi de la céramique dans l'architecture. *Paris*, 1897. 8°, with illustrs. (Reprint from the *Revue de l'Union Centrale des Arts Decoratifs*). 4 fcs.

"Of the use of ceramics in architecture."

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LARTET (L.). — Poteries primitives, instruments en os et silex taillés des cavernes de la vielle Castille (Espagne). *Paris*, Didier, 1860. 8°, pp. 24; with 2 pls. 2 fcs.

"Primitive pottery, and bone and flint implements found in the caverns of ancient Castille (Spain)."

LASTEYRIE (F. de).—Bernard Palissy. Etude sur sa vie et ses œuvres. *Paris*, Pillet, 1865. Pp. 20. 5 fcs.

An address delivered by the author of the *Histoire de la peinture sur verre* before the Committee for the erection of a statue to Palissy. Like the generality of special panegyrics this one does not go farther than a superficial consideration of the subject. It repeats the established facts and the erroneous statements contained in previous biographies with equal confidence. As to what regards the productions of Palissy, the lecturer describes as his masterpieces the enamelled plaques and the stained-glass of the chateau of Écouen, the figure of a nurse, the nymph of Fontainebleau, and certain dishes with historical subjects, all of them now known to be the works of his successors.

LASZLO (E. D.). — Chemische und mechanische Analyse ungarnlandischer Thone. *Budapest*, 1886.

"Chemical and practical analysis of the Hungarian clays."

LA TOUR D'AIGUES (de).—Description d'un four dans lequel on peut cuire des briques, des tuiles, et toutes sortes de poteries très économiquement. *Paris*, 1787. 18°, pp. 8; 1 pl. (Reprint from the *Mémoires de la Societé Royale d'Agriculture.*)

"Description of an oven in which bricks, tiles, and all kinds of pottery can be fired at a very small cost."

LAU (Theodor). — Die Griechischen Vasen. Ihr Formen und Decorationssystem. xliv Tafeln aufgenommen nach Originalen der K. Vasensammlung in München und herausgegegeben von Th. Lau Custos der K. Vasensammlung in München. Mit einer historischen Einleitung und erlauterndem Text von Dr. H. Brunn und Dr. P. F. Krell. *Leipzig*, A. Seemann, 1877. Sm. fol., pp. 38; with 64 pls. in col. 56 m.

"The Greek vases. Their forms and system of decoration. Drawn after the originals in the Royal Museum at Munich, and published by Th. Lau, curator of the Royal collection of Greek vases. With an historical introduction and a descriptive text by H. Brunn and P. F. Krell."

As the title implies, Greek vases are considered and classified under their typical forms, each form being accompanied by examples of the painted decoration with which they are most often completed. This volume is particularly intended for the use of the industrial designer.

LAUCHERT.—Die römische Thongefässe und Legion Ziegel der archäologischen Sammlung zu Rottweil. *Rottweil*, 1845. 8°, pp. 35. (Reprint from the *Mittheilungen des A. V. zu Rottweil.*)

"The Roman pottery and legion—tiles, in the archæological collection at Rottweil."

LAUDIEN (Therese und M.).—Vorlagen für Porcellan-malerei. *Frankfurt a. O.*, Trowitzsch, 1895. Fol., 30 pls. (some col.). 36 m.

"Designs for porcelain painting."

LAUGARDIÈRE (Ch. de). — Céramique Nivernaise. Lettre à M. Alfred Darcel sur le lieu de fabrication des carreaux du Chateau de Thouars. *Paris*, Aubry, 1865. 12°, pp. 9. 3 fcs.

"Nevers faïences. A letter to Mr. A. Darcel on the place of the manufacture of the tiles of Thouars Castle."

The castle belonged to the Duchesse de La Trémouille. Fillon, who mentioned the tile pavement of the castle, thought that it had been made in one of the Poitou factories. A contract passed between the representative of the Duchesse de La Trémouille and Anthoine Conrade, the Nevers faïencier, dated 1636, was subsequently discovered by the writer of this paper. It referred to the payment and delivery of 480 painted tiles. Some of the tiles, still to be seen in the state bedroom of the Castle, bear the date

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1636. There can be no doubt that they are the same as those which are referred to in the agreement.

—— Documents inédits pour servir à l'histoire de la ceramique dans le Cher. *Bourges*, 1870. 8°, pp. 8.

"Unedited documents contributed to the history of the ceramic art in the Cher Department."

Some obscure pot-works of the province are here mentioned for the first time.

LAURAGUAIS (Comte de Brancas).—Observations sur le mémoire de M. Guettard, conçernant la Porcelaine. *Paris*, 1766. 8°, pp. viii-64. 5 fcs.

"Remarks on Mr. Guettard's memoir on the manufacture of porcelain."

Guettard having presented to the Academy of Sciences some specimens of hard porcelain made with the kaolin of Alençon, Lauraguais saw himself deprived of the honour of having been the first to make use of the porcelain clay found in France. He wrote this memoir, which was printed at the expense of the Academy, not only to assert his rights to the discovery, but also to maintain that Guettard had never made any porcelain, and to defy him to make any with the substances he had described in the paper which accompanied his so-called productions. The accusation fell to the ground; the hard porcelain that Guettard was regularly manufacturing at Bagnolet was sufficient to demonstrate its unfairness.

LAUTH (Ch.).—Conférences de la Sorbonne. La Porcelaine. Histoire, Fabrication, Décoration. *Paris*, 1882. 8°, pp. 12; with 6 wood-cuts by A. Tissandier. (Extr. from *La Nature*.)

"Sorbonne Lectures. Porcelain: its history, manufacture, and decoration."

A brief description of the technical processes employed at the manufactory of Sèvres, of which Mr. Lauth had been appointed Administrator in 1879. The illustrations give the views of some workshops and ovens, and sketches of the latest productions.

—— Notes techniques sur la fabrication de la nouvelle porcelaine. *Paris*, 1885. 8°.

"Technical notes upon the manufacture of the 'new porcelain.'"

The only objection raised against the merits of hard porcelain, has been its inability to be finished off with brilliantly coloured glazes and enamels, such as we admire on the porcelain of China and Japan. Salvétat, chemist at the manufactory of Sèvres, had obtained, after a brief series of trials, a new body which was to obviate that defect, and would permit the application of the most brilliant of Oriental colours. Since 1880 experimental specimens of the "new porcelain"—as it was called—had been manufactured; for long they were carefully concealed from the intruders' curiosity, but hints were broadly cast out that the result had surpassed the most sanguine expectations. Nothing short of a complete revolution in ceramic art was asserted to be at hand. At last the long waited for "new porcelain" made its first appearance in an exhibition of industrial art, to receive its due tribute of public admiration. But, with the exception of laudatory notices in the press and in the official reports, it failed to excite any enthusiastic remark from the connoisseurs. It was thought that the body was somewhat coarse and opaque, and that, without looking any further, one would find in our English china a material much better calculated to show a brilliant display of colours. Vases continued to be occasionally made of the "new porcelain," but a wise silence has now succeeded to the loud concert of praises with which its forthcoming had been heralded.

LAUTH (Ch.) et VOGT.—Manufacture Nationale de Sèvres. Notes techniques sur la fabrication de la porcelaine nouvelle. *Paris*, 1885. 8°, pp. 48. 2 fcs.

"Technical notes on the manufacture of the new porcelain."

LAUTH (Ch.) et DUTAILLY.—Recherches sur la porcelaine. *Paris*, 1888. 8°, pp. 92. 3 fcs.

"Researches on the technical improvements of porcelain."

A record of some laboratory experiments and chemical analyses undertaken for the following objects:—(1) The regular production of a porcelain of soft paste equal to that of "Old Sèvres"; (2) the discovery and application of the "Rouge Flammé," and the celadon glazes of the Chinese; (3) the improving of the tints of coloured glazes for the "new porcelain," etc. Years have passed since the publication of these scientific notes, yet the regular manufacture of the "Old Sèvres" paste is as difficult to control as ever it was. The secret for making it is now lost at the very place where it had been so successfully practised.

LAUTH (Ch.). — La manufacture nationale de Sèvres, 1879-1887. Mon administration. Notices scientifiques et documents ad-

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ministratifs. *Paris*, Baillière, 1889. 8°, pp. 453. 10 fcs.

"The National manufactory of Sèvres. My adminstration. Scientific notes and official documents."

On his resignation of the post of administrator of the National Manufactory, Mr. Lauth thought that he owed to himself to vindicate, in an explanatory memoir, all the trials, changes, and reforms which had marked his tenure of office. Analytical chemist of the town of Paris, political events had made him the successor of Brongniart, Ebelmen, and Regnault, all sommités of the scientific world; to receive the inheritance left by such men was to accept the burden of an almost overwhelming duty. Each of his predecessors had done more than to uphold unimpaired the glorious traditions of the past; under their learned and judicious administration the manufactory of Sèvres had not ceased to see its standing conditions brought to a constantly enhanced level. What they have done for the glory of the national institution entrusted to their guidance is reflected in the works produced by them and their staff of collaborators. All the titles through which Mr. Lauth may claim to be remembered as having been a worthy successor to Brongniart, Ebelmen, and Regnault will be found recapitulated in this memoir.

LAUZUN (E.).—Manufacture générale de carrelages lithoïdes, mosaïque, etc. *Avignon*, 1874.

"Manufactory of stoneware tiles. Price list."

LAVEZARD (E.). — Contribution à l'étude des argiles de France. *Paris*, 1906. 4°, pp. 79. (Reprint from the *Memoires de la Soc. d'Encouragement.*)

"Contribution towards the study of the clays of France."

LAZARI (V.). — Notizia delle opere d'arte e d'antiquita della raccolta Correr di Venezia. *Venezia*, 1859. 8°, pp. 287. 5 fcs.

"Notice of the works of art and antiquities in the Correr Museum at Venice."

Within the exiguous portion still inhabitable in the ruins of his ancestral palace, and notwithstanding the scantiness of his means, Abbato Theodoro Correr had, during the course of his long life, accumulated a sufficient number of masterpieces of art workmanship to form an unique museum of the minor arts of Italy. His contemporaries laughed at the egregious collector, mistaking for a senseless mania, a mere passion for acquisitiveness, the eclectic feeling which ruled his unprecedented pursuit. The scales were soon, however, to be turned against the scoffers. A reversion had taken place, in public opinion, with regard to the long-forgotten productions of the great craftsmen of old; the miscellaneous hoard of curiosities he had been taunted with garnering thoughtlessly proved to be full of unsuspected treasures. And it could not have been otherwise. Knowledge and discrimination could do, at that time, what only an unlimited command of money could scarcely have accomplished at a later period. Prizes and bargains were then of common occurrence. The majolica that fell into Correr's hands, for instance, was obtained at a trifling cost; but some of the specimens have now become priceless. Among the 120 pieces which compose the collection, most of them of a superior order, we may especially mention the Faenza series, so complete and so full of examples of incomparable beauty and rarity. To Lazari, then curator of the collections, is due the credit of having accurately described and classified for the first time the majolica exhibited, and which had hitherto been quite devoid of arrangement. In the unpretentious catalogue he published for the use of the visitor to the museum, he condensed more sound knowledge than could be found in many a more ambitious book. In the part devoted to ceramics the information given is so large and reliable, that this catalogue is still considered to be one of the best authorities on the subject.

LAZZARINI (G. A.). — Notizie intorno a fabricare la majolica fina raccolte dal Canonico G. A. Lazzarini, parte in Roma, parte dal Sig. Filippo Antonio Calegari, e molte piu dal Sig. Giuseppe Roletti, Professore di detta manifattura nelle Fabbriche di Torino e Milano. (In. Vanzolini. Appendix to the reprint of Picolpasso's *Dell arte del Vasajo.* Pp. 49-76. 4°, with 2 pls.)

"Notes on the manufacture of fine majolica compiled partly by Canon G. A. Lazzarini in Rome, and partly by P. A. Calegari, but chiefly by G. Roletti, professor of the aforesaid manufacture in the factories of Turin and Milan."

LEADER SCOTT.—Luca della Robbia and other sculptors. *London*, 1883. 8°. (Luca della Robbia, pp. 32-43.) Vign.

LE BLANT (Edm.). — D'une lampe païenne portant la marque ANNISER. *Paris*, 1875. 8°, pp. 7; with 1 pl. and 1 illustr.

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"A pagan lamp bearing the mark 'Anniser.'"

This mark is of some interest as it is found upon lamps adorned indifferently with pagan or Christian subjects.

—— De quelques sujèts représentés sur des lampes en terre cuite de l'époque Chrétienne. *Rome*, 1886. 8°, pp. 14; with 3 pls.

"Notice of some subjects represented upon terra-cotta lamps of the Christian period."

Biblical subjects, and particularly that of Jonah, are often found upon Christian lamps; this paper gives a description of those most frequently met with.

—— Sur quelques carreaux de terre cuite nouvellement decouverts en Tunisie. *Paris*, 1893. 8°, pp. 8; with 6 illustrs.

"A few tiles of terra-cotta recently discovered in Tunis."

The walls of a ruined basilica of the sixth century were covered with embossed terra-cotta tiles bearing Christian subjects. Adam and Eve, Christ and the Apostles, Saint Peter, etc., are represented in a highly conventional manner by some descendants of the Roman potters settled in the African colonies.

LE BRETON (Gaston).—Exposition de Quimper. Les faïences de Quimper et les faïences de Rouen. *Rouen*, impr. Lapierre, 1876. 12°, pp. 23.

"The Quimper exhibition. Faïences of Quimper and faïences of Rouen."

The style of decoration introduced by the faïence painters of Rouen had been closely imitated at Quimper. Mr. Le Breton, a great authority on the subject, attempts to establish the distinctive points by which the ware made in the two localities could be recognised, but he acknowledges that the test is often inapplicable.

—— Céramique Espagnole. Le Salon en porcelaine du Palais-Royal de Madrid et les porcelaines de Buen Retiro. *Paris*, R. Simon, 1879. 4°, pp. 27; with 4 illustrations drawn by C. Goutzwiller. 5 fcs.

"Spanish ceramics. The porcelain-room in the Royal Palace of Madrid, and the Buen Retiro porcelains."

Shall we regret, with the writer, that the custom of replacing carved wainscoting and tapestries by porcelain slabs and subjects in high relief for wall decoration has not been more extensively followed? A visit to the rooms decorated in that style in the palaces of Madrid, Aranjuez and Capo di Monte will settle the question. The icy look of the glazed walls, the discordant contrast of the crude colours, and, above all, the uncomfortable feeling worked upon us by the unadaptibility of this fragile material to architectural purposes are not calculated to make us desirous of seeing many more repetitions of these Brobdingnagian china snuff boxes. No writer on the history of Spanish art had ever mentioned them. The name of the artist who modelled the panels of the Madrid palace has remained unknown. From the name seen inscribed on a rococo porcelain lustre at Aranjuez, Mr. Le Breton infers that the whole work could be attributed to Giuseppe Gricci. This sculptor is known to have worked at Capo di Monte. When Charles III. left Naples to ascend the throne of Spain, Gricci and other Italian artists and potters were engaged by order of the King to assist in the establishment of the porcelain works of Buen Retiro. The execution of the porcelain rooms was probably due to their collaboration, but the general design may have been planned by the architect of the palaces.

—— La céramique polychrome à glaçures metalliques dans l'antiquité. *Rouen*, Cagniard, 1881. 8°, pp. 44. 3 fcs.

"Polychromic pottery with metallic glazes in antiquity."

To hear about the glazed pottery of ancient Egypt, the enamelled bricks of Babylon, and the Greek and Roman vessels which show traces of lead glaze has now lost the zest of novelty; this paper adds nothing to our information.

—— Un mémoire inedit sur la manufacture de porcelaine de Sèvres. *Paris*, 1882. 8°, pp. 10. (Extr. from *Gazette des Beaux-Arts.*)

"An unedited memoir on the porcelain manufactory of Sèvres."

In the year 1798 the Sèvres manufactory was threatened with utter ruin, all having gone from bad to worse during those troubled times. A porcelain manufacturer of Bourg la Reine, named Jullien, addressed a report to the "Committee of Arts," in which he pointed out the causes of the decline of the national establishment. The MS. report, discovered in the archives, is analysed in this paper.

—— Le musée céramique de Rouen. *Rouen*, Augé, 1883. 8°, pp. 61; with 20 illustrs. by Goutzwiller and 1 fold. pl. in heliogr. 5 fcs. A smaller edition,

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12°, pp. 56, with the fold. pl., appeared in the same year.

"The ceramic museum of Rouen."

When Mr. Le Breton published this description of the ceramic section in the town museum it was still exhibited in the old building. As a curator he proved a worthy successor to André Pottier and Abbé Colas, consummate connoisseurs, who had occupied the post before him, and whose collections of Rouen faïence, gathered during a lifetime with infinite pains and sure judgment, had formed the nucleus of the museum. He is himself a noted collector, and his constant solicitude and liberality have greatly contributed to the present extension of the establishment entrusted to his care.

LE BRETON (Gaston).—Un carrelage en faïence de Rouen du temps de Henri II. dans la cathédrale de Langres. *Paris*, Plon, 1884. 8°, pp. 15. 3 fcs.

"A Rouen faïence pavement, of the time of Henri II., in the cathedral at Langres."

The origin of this pavement still remains undetermined. It adorns the floor of one of the side chapels in the cathedral. As one of the tiles bears the date 1551, which corresponds to that inscribed on the Ecouen pavement known to have been made by Arbaquesne of Rouen, one may conjecture that they were the work of the same master. The addition of a few sketches would have much enhanced the interest of the description. It is to be regretted that illustrations have not been provided to complete this interesting paper.

LEBRUN DALBANNE (E.).—Carrelages de Troyes et de Polisy. *Bar-sur-Aube*, 1861. 4°, pp. 15; with 7 chromolith. pls. (Extr. from Gaussen, *Portefeuille archéologique de la Champagne.*)

"The tile pavements of Troyes and Polisy."

The showy majolica pavements of Italy responded so well to the taste for gorgeous ornamentation which prevailed at the time of the Renaissance that they were soon introduced into France, not only for the adornment of public edifices, but also for that of the private abodes of the wealthy. A splendid example of this last application may still be seen, in a good state of preservation, on the floor of the State bedrooms of the Chateau de Polisy situated in the Aube Department.

It was the country seat of Francis de Dinteville, bishop of Auxerre. Dinteville had been ambassador of the King of France in Italy, where he resided for many years. On the return to Polisy he caused faïence pavements, imitating those he had admired in his travels, to be laid down in the castle apartments. The tiles are painted in the Italian style, with allegorical figures and emblems. In the panel which contains the coat-of-arms of the bishop is inscribed the date 1545. Although nothing is known of the artist who executed the pavement, it may be assumed that it was the work of a French potter; we have abundant evidence that excellent majolica tiles of the same character were made in France at the time.

LECHAT (H.). — Terres cuites de Cocyre. Collection de Mr. Constantin Carapanos. *Athens*, 1891. 8°; with 8 pls. and 13 illustrs.

"Antique terra-cottas from Cocyra in the Carapanos collection."

LECHEVALLIER-CHEVIGNARD (G.). — La manufacture de porcelaine de Sèvres. *Paris*, Laurent, 1908. Sq. 8°, pp. 168, 162; with 128 half-tone illustrs. 9 fcs.

"The porcelain manufactory of Sèvres."

Part I.—The history of the factory from 1738 to 1876. Part II.—Modern times, from 1876 to 1890. Mr. L. Chevignard is archivist secretary at Sèvres.

LECHNER (R.).—Terra-cotta Erzeugnisse der Kunstanstalt von R.L. in Wien. 38 photogr. pls. Fol.

"Works in terra-cotta from the artistic establishment of R. L. in Vienna."

Mostly reproductions of Tanagra figures.

LECLERT (L.).—Carrelages vernissés, incrustés, historiés et faïences. Catalogue contenant la description, l'histoire et le dessin des diverses piéces qui font partie de la collection du musée de Troyes. *Troyes*, 1892. 8°, pp. 102; with 16 col. pls. 2 fcs. 50 c.

"Glazed, inlaid, ornamented, and enamelled tiles. A catalogue containing the description, the history, and the design of the various specimens exhibited in the Troyes Museum."

The Aube Department is particularly rich in ancient tile pavements. Specimens of tiles discovered in the vicinity of Troyes have been secured for the museum through the unremitting exertion of its learned curator. Mr. Le Clert has prefixed to this excellent catalogue a historical essay on the industry of the tile maker in the province. He has been able to trace the localities where tile works have for centuries supplied the region with their ware; he gives us the prices of tiles in the fourteenth century

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and at other periods, and quotes the names of the makers of several pavements represented by a few odd examples in the museum. All these particulars have been extracted from ancient documents unpublished before. The plates, drawn by the author, reproduce in their proper colours no fewer than 285 examples, and although given on a very reduced scale, their neatness and accuracy convey a sufficiently correct idea of the originals.

LECOCQ (G.).—Etude sur les faïences patriotiques "au ballon;" illustrée par A. Tissandier. *Paris*, R. Simon, 1876. 8°, pp. 21; with 8 illustrs. 2 fcs.

"Notes on the 'patriotic faïence' painted with balloon ascents."

Examples of the popular faïence, upon which the balloon invented by Montgolfier is roughly depicted, are reproduced in great number in the works dealing with the ware of that period. This pamphlet purports to describe and analyse the chief types of the faïence painted with balloon ascents, and gives a historical, political, and allegorical survey of the subject.

—— Note sur un bénitier patriotique de l'époque révolutionnaire. *Paris*, R. Simon, 1880. 8°, pp. 3; with 1 col. pl.

"Note upon a holy-water stoup of the Revolution period."

A rather strange association of symbols to be found upon a religious object. This curious stoup bears, embossed in the centre, the emblems of the three social orders, symbolising Revolution, and the "Fleur de Lys" representing Royalty.

LECOCQ (J.).—Etude sur la céramique picarde. Premiére partie: Une plaque de faïence de Sinceny. *Paris*, Rouveyre, 1874. 8°, pp. 13; with 1 pl. 2 fcs.

"Notes on the ceramic art in Picardy. Part I. A plaque of Sinceny faïence."

This plaque, described previously by Ed. Fleury, is painted with a grotesque subject and inscribed "Armes de Chauny."

LECOCQ (Jules et Georges). — Histoire des fabriques de faïence et de poterie de la Haute-Picardie. *Paris*, R. Simon, 1877. 4°, pp. 111; with 20 pl. in chromolith. and illustrs. in the text. 25 fcs.

"History of the faïence and pottery manufactories of Upper Picardy."

This handsome volume resumes the monographs previously published by F. Pouy, Dr. A. Warmont, and others, in which the history of Sinceny and of the minor factories of the province appeared to have been exhaustively treated. To the particulars given by their predecessors, Messrs. Lecocq, whose collection at Saint Quentin is rich in specimens of local origin, have added the transcript of several documents of historical interest, and a complete list of the painters, workmen, etc., attached to the Sinceny works since 1777.

LECOMTE (P.).—Les arts et métiers de la Turquie et de l'Orient. *Paris*, Soc. d'Ed. Scient., 1902. Sq. 8°. Ceramics, pp. 15-39; tobacco pipes, 311-314. 6 fcs.

"The arts and trades of Turkey."

LÉCUYER (C.).—Collection Camille Lécuyer. Terres cuites antiques trouvées en Grèce et en Asie-Mineure. Notices par MM. F. Lenormand, J. de Witte, A. Cartault, G. Schomberger, E. Babelon, C. Lécuyer. *Paris*, Rollin et Feuardent, 1882. 2 vols. Fol.; 110 expl. notices with 15 text illustrs. and 117 pls. 120 fcs.

"Lécuyer collection. Antique terra-cottas discovered in Greece and Asia-Minor."

Most important materials for the history of ancient terra-cotta figures will be found in the description of this collection, one of the most extensive formed after the Tanagra discoveries. The plates are produced in phototype.

—— Terres cuites de Tanagra et d'Asie-Mineure. Vente à Paris, Avril 1883. 4°, pp. 71; with 30 phototyp. pls. and 29 illustrs. 25 fcs.

Catalogue of sale of the Lécuyer collection.

The catalogue comprises 437 Nos. Collections of terra-cotta figures were rapidly formed, and then almost immediately offered for sale. This caused Fröhner to make the following humorous remark in the short notice he wrote on that occasion:—"The little Tanagra damsels cannot, apparently, live in peace together, for they are no sooner assembled than they seem in a hurry to part company and disperse in all directions."

—— Deuxième collection C. Lécuyer. Terres cuites antiques

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trouvées en Grèce et en Asie-Mineure. Texte par A. Cartault. *Paris*, 1892. Fol., pp. 64; with 85 photolith. pls. 80 fcs.

"C. Lécuyer's second collection."

The plates of this work show a decided improvement on those reproducing the figures of the first collection. For the first time the objects have been photographed on white ground; and the objectionable practice of obliterating the ground on the negative has been dispensed with, to the advantage of the correctness of outline.

LÉCUYER (C.).—Terres cuites Grécques provenant de la succession de Mr. C. Lécuyer. *Paris*, 1905. 4°, pp. 39; 8 pls. 5 fcs.

Catalogue of sale.

LEDUC (E.).—Les efflorescences des briques. *Tours*, 1906. 8°, pp. 8. (Reprint from the *Revue des materiaux de construction*).

"The efflorescences on bricks."

LEE (J. E.).—Isca silurum; or, an illustrated catalogue of the Museum of Antiquities at Carleon. *London*, Longman, 1862. 4°, pp. 148; with 52 lith. pls. 6s.

Earthen materials, pp. 27-47; with 15 pls. of Roman pottery, and 1 col. pl. of an old English drinking jug of scratched clay.

LEFÉBRE (E.).—Histoire d'une assiétte. *Paris*, Hachette, 1887. 8°, pp. 99. (Illustrs. from *Les merveilles de la ceramique*, by A. Jacquemart).

"The history of a dinner plate."

An educational book for the use of young scholars.

LEFEBVRE (A.).—La céramique boulonnaise. *Boulogne s/Mer*, 1899. (In *Boulogne s/Mer et la région boulonnaise*. Vol. II., pp. 297-446). 4°.

"History of the ceramic art in Boulogne s/Mer."

LEFÉVRE (C.).—Peinture sur porcelaine, décoration et impression de toutes les couleurs d'un seul coup, . . . etc. *Paris*, Desloges, 1858. 8°, pp. 64.

"Porcelain painting, decoration and printing of all colours in a single operation."

The process of transfer printing on porcelain disclosed to amateurs. A special plate having been engraved of each of the colours entering in the design, proofs are taken in succession and upon the same sheet of paper of all the plates; the complete proof is then transferred to the porcelain in what the author calls "a single operation."

LEFÉVRE (L.).—La céramique du batiment. Briques, Tuiles, Tuyaux, Terres cuites émaillées, carreaux ordinaires et incrustés, mosaiques en Grès, Faïences et Grès architecturaux. *Paris*, Masson, 1897. 8°, pp. 496; with 5 pls. and 950 text illustrs. 15 fcs.

"Ceramics in their connection with the building trade. Bricks and roofing tiles, drain pipes, enamelled terra-cottas, plain and inlaid tiles, stoneware mosaics, architectural faïence and stoneware."

An English translation under the title of *Architectural Pottery* has been published by Scott & Greenwood. *London*, 1900.

LEFRANC (P.).—Bernard Palissy.

An article in *Le livre d'or des Peuples*. 4°, s.d.

LEFRANÇOIS (Collection A.).—Faïences anciennes. Vente à Paris, Decembre, 1888. 8°, with 7 photogr. pls.

Catalogue of sale. 157 Nos., among which were some remarkable busts, and other fine examples of Rouen faïence.

LE GRAND d'AUSSY.—Histoire de la vie privée des Français depuis l'origine de la nation jusqu'a nos jours. *Paris*, 1782. 8°, 3 vols. 10 fcs.

"The history of private life in France, from the origin of the nation up to the present day."

The subjects of the dining-room and of the eating and drinking vessels which appeared upon the table are treated in vol. iii., chap. 7. In the portion devoted to "Pottery" the author tells us that some of the pot-works established in

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France by the Romans at the time of the occupation have never stopped making rough pottery, and he gives the names of small existing factories which claimed to have carried on the same style of manufacture, without interruption, during the intervening centuries.

Numerous pot-makers were at work in the very centre of Paris until 1486, when they were driven out of the town by Act of Parliament. After having acknowledged the superiority of Palissy's enamelled ware, he ends a short biographical notice by remarking that the great potter worked merely for the advancement of his own fortune and personal glory, rather than to assist the general improvement of the trade, which never got the benefit of his secret experiments. Nevers is mentioned as the first town in France where faïence was made in the imitation of Italian majolica. Royal patronage is said to have been granted to the industry of the potter, in an efficient way, under the reign of Henri IV. A curious footnote refers to the menders of broken pots, and the lawsuit they had to defend against the faïence manufacturers who attempted to prevent them from carrying on a trade detrimental to their interests.

LEHMANN (H.).—Guide officiel du Musée National de Zurich. *Zurich*, 1903. 12°, pp. 58; with zinco-block illustrations. 1 fc.

The Zurich Museum contains a large collection of prehistoric pottery; rare specimens of mediæval bricks, tiles, and earthenware vessels; numerous earthenware stoves, and an important selection of Zurich and Nyon porcelain.

LEHNER (F. A.).—Fürstlich. Hohenzollern'sches Museum zu Sigmaringen. Verzeichniss der Thonarbeiten. *Sigmaringen*, C. Tappen, 1871. 8°, pp. 107. 2 m.

"Hohenzollern Museum at Sigmaringen. Catalogue of ceramic objects."

The catalogue comprises, not only the specimens exhibited in the museum gallery, but also those which are scattered all over the castle for the decoration of the private apartments. German stoneware, particularly the Creussen manufacture, is the principal feature of a collection of comparatively recent formation. The description of the objects follows the order of the rooms in which they are placed; the attributions are not always to be relied upon. A few of the pieces of the Sigmaringen Museum have been reproduced and described in Hefner-Alteneck's *Die Kunstkammer S. K. H. des Fürsten von Hohenzollern. München*, Bruckmann, 1866-1880.

LEHNER (S.).—Die Kitte und Klebemittel. Ausfuhrliche Darstellungen aller arten von Kitt- und Klebemittel für Glas, Porzellan, etc. *Wien*, 1883. 4°.

"The cements and joining mediums. Practical description of all kinds of cementing, mending, and joining compounds for glass, porcelain, etc."

LEHNERT (G.).—Das Porzellan. *Leipzig*, Velhagen und Klasing, 1902. 8°, pp. 152; with 260 illustrs. (some col.). 4 m.

"Porcelain."

Mr. Lehnert has contributed some articles on ceramics to the Velhagen and Klasings, *Monatshefte*, among which we may quote:—Majolica, 1895; M. L. Solon, 1896, both with coloured illustrs.

LEIBL (Sebastian).—Neue, wichtige und sehr nützliche Mittheilungen für Töpfereien, Porzellan, Fayence und Steingutfabriken. Enthaltend: 1°, Anweisung zur Bereitung vieler neu erfundener, vollkommen unschädlicher bleifrein Glasuren; 2°, Anleitung zur Verfertigung der englischen Metall-Email, oder Metallglasur; 3°, Anweisung zur Bereitung ganz neuer Prachtglasuren; 4°, Anweisung zur Verfertigung einer Glasur-composition für Metallgefässe. Zweite vermehrte Ausgabe. *Nuremberg*, s. d. 4°, pp. 14.

"New instructions of great importance to the potters, and porcelain, faïence, and stoneware manufacturers. Containing: 1, Directions for making various glazes, not injurious to the health and perfectly free from lead; 2, a receipt for preparing the English metallic glaze; 3, instructions for making a splendid glaze newly discovered; 4, the composition of an enamel with which to glaze vessels of metal. Second and much enlarged edition."

LEISCHING (J.).—Das Porzellanzimmer in Graf Guid Dubsky'schen Palaste zu Bruenn. *Bruenn*, 1902. 4°, pp. 15.

"The porcelain room in the Palace of Count Guid Dubsky at Bruenn."

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LEISCHING (J.).—Sammlung Lanna, Prag. *Leipzig*, 1909. Fol., pp. xlix-142; with 50 pls. (10 col.) and 58 text illustrs. £4.

The collection of Fr. Adalbert von Lanna was particularly rich in old German ceramics and Italian majolica. The complete collection, of which this is the first volume, comprised 2,240 Nos.

LEJÉAL (A.) et J. D.—Note sur une marque de faïence contestée. *Valenciennes*, Lemaitre, 1865. 8°, pp. 16.

"Notes upon a faïence mark under discussion."

Collectors could not agree upon the attribution of a faïence mark resembling that of Sèvres, when Dr. Lejéal established that it belonged to Fauquez, of Saint Amand.

—— Recherches historiques sur les manufactures de faïences et de porcelaine de l'arrondissement de Valenciennes. *Valenciennes*, Lemaitre, 1868. 8°, pp. v.-142; with 1 photo. and 1 col. pl.; 2 etchings by J. Jacquemart, and 3 plans. 15 fcs.

"Historical researches upon the faïence and porcelain manufactories of the Valenciennes district."

The numerous manufactories of the North of France, Lille, Tournay, Douai, Valenciennes and other small works are so closely connected that the history of any of them can scarcely be told independently; it was a good plan, therefore, to bring them all together in the same book. Valenciennes has, however, received particular attention on the part of the author. The migration of skilled workmen from one place to another caused many special branches of manufacture to be carried on simultaneously in the same factory, and this is why we see stanniferous faïence in the style of Rouen and Strasbourg, earthenware after the English method, porcelain of soft and hard paste, manufactured conjointly at Valenciennes during the second half of the eighteenth century. If it cannot be said that any of these specialities were produced in the highest degree of perfection, it cannot be denied that they were all of very fair quality. The history follows the development and decline of these various branches of manufacture in the chief factories of the district. The text gives transcriptions of official papers relating to the business, the list of articles made at each place with their prices and marks, copies of the ancient recipe books, and biographical notices of the directors and prominent potters and artists.

LEJEUNE (E.).—Guide du briquetier et du chaufournier. 1e Partie. Briques, tuiles, carreaux, tuyaux et autres produits en terre-cuite. *Paris*, Lacroix, 1870. 8°, pp. 429; with 219 text illustrs. 4 fcs.

"Practical handbook for the brick and cement manufacturer. Part I. Bricks, roof- and wall-tiles, drain pipes, and other terra-cotta articles."

LELAND (C. J.).—Porcelain painting. *London*, 1880. 8°. (An article in the "Art at Home" series.)

LE MAISTRE.—De la poterie chez les Gallo-Romains. *Paris*, 1835. 8°, pp. 46; reprint from *Mémoires de la Soc. des Antiquaires.*

"On the pottery of the Gallo-Romans."

LEMEN (R. F.).—La manufacture de faïence de Quimper, 1690-1794. *Quimper*, 1875. 8°, pp. 62. (Reprint from the *Bulletin de la Société archéologique du Finisterre.*) 3 fcs.

"The faïence manufactory of Quimper."

It is the historian and not the collector who can decide whether a faïence factory has ever been in existence at Quimper. The fact is attested by numerous documents preserved in the archives of the town, and yet specimens of undoubted local origin are wanting in the collections.

In 1690 J. B. Bousquet of Marseilles established at Quimper a manufactory in which the making of painted faïence was carried on with some success. Under the management of P. C. Caussy, of Rouen, it took a much greater extension. There is no doubt that the production was very important, richly decorated pieces being made for the nobility of the province. But as the ornamental decoration never departed from an exact reproduction of the Moustiers and the Rouen patterns, and no mark was ever affixed to the ware, to distinguish the copies from the originals remains a matter of great difficulty. In the hands of the present proprietor of the works are a large number of tracings of coats-of-arms, drawn and used by the painters of the time for the emblazonment of the faïence of the highest class. A descriptive list of these coats-of-arms is given in this paper.

LE MENE (J. M.).—Catalogue du musée archéologique de Vannes.

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Vannes, 1881. 8°, pp. 72; with 3 pls. (one of pottery).

Prehistoric pottery and mediæval tiles.

LENOIR.—Four official documents, dated 1779, referring to the privileges of the Royal Manufactory of Sèvres.

Full titles given by Champfleury.

LENORMANT (Ch.). — Introduction à l'étude des vases peints. *Paris*, Leleux, 1846. 4°, pp. 88. 4 fcs.

"Introduction to the study of painted vases."

A reprint of the introductory chapter of the great work, *Elite des monuments ceramographiques*, written in collaboration with J. de Witte.

—— Lettre à Mr. J. de Witte, sur trois nouveaux vases historiques. *Paris*, F. Didot, 1848. 8°, pp. 63; with 6 pls. 2 fcs.

"A letter to Mr. J. de Witte on the subject of three historical vases."

The three vases were in the collection of Mr. de Bourville, and the subjects represented upon them were: The Minerva of Phidias; a king of Persia running away from a Lion, a satiric painting; and, Aristippe between Laïs and Arétée.

LENORMANT (Ch.) et DE WITTE (J.). — Elite des monuments céramographiques. Matériaux pour l'histoire des religions et des mœurs de l'antiquité, rassemblés et commentés. *Paris*, 1837-44-61. 4 vols. 4°; with 408 pls. 300 fcs.

"A selection from the ceramographic monuments. Materials towards the history of the religions and customs of antiquity; collected and explained."

A colossal publication which, according to the original plan, was to comprise twelve volumes, illustrated with fourteen hundred plates. It was interrupted by the death of one of the joint authors, Mr. Ch. Lenormant. Continued by Mr. John de Witte, the first section, devoted to the "Gods," was successfully completed, but only twenty years after the issue of the first volume. The figures of the twelve superior deities of Greek mythology which appear on vase paintings are reproduced in these volumes, classified into groups, and elucidated with explanatory notes. The other sections of the work were to have been given in the following order:—II. The Heroes; III. The History; IV. The private life of the ancients. Such a compendium of Greek vase paintings had never been attempted before, and it is much to be regretted that the mighty scheme could not be brought to complete realisation.

LENORMANT (Fr.). — Description des antiquités . . . composant la collection de feu Mr. Raifé. *Paris*, Lainé, 1867. 8°, pp. xv-220; with 12 pls. 10 fcs.

Catalogue of sale.

—— Collection Fr. Lenormant; antiquités grècques recueillies dans l'Attique et dans l'Asie Mineure. *Paris*, 1876. 8°, pp. 26.

Catalogue of sale.

LENZ (A.).—Die landgräfliche Porzellan-manufaktur zu Cassel. *Berlin*, 1881. 4°, pp. 4.

"The Cassel porcelain manufactory."

Jaennicke had expressed a doubt whether a porcelain factory had ever existed at Cassel. Demmin had given the year 1763 as that of its foundation, and the mark of its productions as a running horse with a flowing tail. In this short article Lenz proved that both statements are equally inaccurate. Contemporary documents are most precise on the subject. The town directories from 1767 to 1787 contain a description of the porcelain works which are said to have been established in 1766, and they give the names of the directors, all of whom occupied eminent positions in the State. An undoubted specimen preserved in the Wilhelmshöhe Castle is marked with the Lion of Hesse. It is a life size bust of Landgraf Frederick II. of Hesse standing upon a high pedestal, also of porcelain. The whole is decorated in colours, and signed "H. Eisenträger, 1781. A Cassel."

In 1787 the manufacture of porcelain was discontinued and replaced by that of faïence and earthenware.

LEO (Wilhelm). — Handbuch der chemischen Farben Bereitung in ihrem ganzen Umfange, für Maler, Fabrikanten, und alle sich mit Farben beschäftigende Gewerbe. *Quedlinburg*, G. Basse, s.d. 12°.

"Handbook for the preparation of chemical colours in all its branches."

—— Die Schmelzmalerei. Oder die Kunst auf Email, Glas, und Porzellan zu malen, und die

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hierzu nöthigen Farben und Flüsse zu bereiten. Nebst dem, Unterrichte zur Construction des Brennofens und zum Einbrennen der Farben. Für Künstler und Dilettanten. *Quedlinburg*, G. Basse, 1845. 12°, pp. 32; with 1 pl. 2 m. 2nd edition, 1858. 8°.

"Vitrifiable painting: being the art of painting on enamel, glass, and porcelain, with directions for preparing the colours and fluxes; together with instructions for building the kiln and firing the colours. For professionals and amateurs."

LÉON (Collection Alexandre).—Catalogue des faïences anciennes, etc. Vente à Bordeaux, Fevrier, 1896. 4°, pp. 28; with 16 phototyp. pls. 6 fcs.

A miscellaneous collection of old faïences of various origin, but particularly from the South of France.

LÉONCE (G.).—Oiseaux et plantes d'après G. Léonce reproduits en chromolithographie par J. Mesnard. *Paris*, Delarne, 1885. 24 fol. pls. 36 fcs.

"Birds and plants reproduced in colour by J. Mesnard, after the designs of Léonce."

Léonce was a porcelain painter well known in Paris, and also in London, where he worked for a few years.

LEROUX (A.).—Histoire de la porcelaine de Limoges. I. Bibliographie, chronologie, statistique, pp. 177. II. Notices historiques par J. Savodin, C. Leymarie, et A. Leroux, pp. 97. *Limoges*, Ducourtieux, 1904. 8°. 5 fcs.

"History of the Limoges porcelain."

In addition to documents and particulars hitherto unpublished, this volume contains a bibliography, of pp. 112, giving the list of all the articles bearing on the subject published in the French periodicals.

LEROUX (Collection).—Catalogue of sale. *Paris*, 1896. 8°.

Ceramics, 192 Nos., with 6 pls. comprising numerous objects.

LEROY (G.).—La faïence de Rubelles. *Melun*, 1898. 16°, pp. 22. 2 fcs.

"The Rubelles faïence."

Established in 1842 by A. du Tremblay, the factory was closed in 1852. Its speciality was the production of earthenware with relief decorations so contrived that the coloured glazes, with which it was covered, made the subjects appear like shaded engravings; it was for that reason called "à émaux ombrants." The process was an application to pottery of a patent taken a few years previously under the name of "lithophanie."

LÉRUE (J. A. de).—Les anciennes faïences populaires de Rouen. *Rouen*, impr. Cagniard, 1868. 8°, pp. 16.

"The ancient popular faïences of Rouen."

—— Histoire locale. Les industries d'art. Anciennes poteries de Rouen. *Rouen*, 1873. 8°.

"Local history. Art industries. Ancient faïences of Rouen."

Both the above papers advocate the formation of a collection of the peasant ware of late manufacture, decorated with patriotic emblems, and the admission of some specimens of that period in the ceramic museum of Rouen.

—— Céramique rouennaise. La collection de Mr. Gustave Gouellain. *Rouen*, impr. Lapierre, 1877. 18°, pp. 18.

"Ceramics of Rouen. The G. Gouellain collection."

—— Rouen artiste. La collection de Mr. d'Iquelon. *Rouen*, 1878. 18°, pp. 16.

"Artistic Rouen. The D'Iquelon collection."

—— Céramique Rouennaise. La collection de Mr. P. Baudry. *Rouen*, 1877. 16°, pp. 21.

The above pamphlets reprinted from articles written for the *Nouvelliste de Rouen* describe three of the best collections of the town.

LESSING (J.).—Persisch-tuerkische faïence Teller. *Berlin*, 1890. Fol., pp. 2; with 15 chromolith. pls. 36 m.

"Dishes of Persian-Turkish faïence."

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—— Berliner Porzellan des xviii Jahrhunderts. *Berlin*, S. Wasmuth, 1895. Fol., 20 pls. (some col.); with descriptive notices.

"Berlin porcelain of the eighteenth century."

The specimens reproduced in this work are all preserved in the Berlin Museum of Industrial Art.

LÉSSORE (E.).—A catalogue of works on Queen's ware painted for Messrs. Wedgwood by the late Emile Léssore. On exhibition at Messrs. Mortlock's galleries. *London*, 1876. 8°, pp. 27.

Léssore, a French painter, was one of the most promising among the young artists who devoted their talents to the revival of the ceramic art. He mastered the technics of majolica painting at the faïence factory of Lorain, at Bourg-la-Reine, and soon after entered the Imperial factory of Sèvres. His sketchy style of work did not accommodate itself, however, to the delicacy and finish required for the decoration of porcelain. Feeling somewhat out of his path in art, and longing to paint again upon faïence, he left Sèvres and came over to England, where he made his first trials at Minton's works, and decorated with success a large number of earthenware pieces. Messrs. Wedgwood having offered him a brilliant engagement, he joined the firm for which he worked up to the time of his death.

LÉSTOURGIE (A.) et BOMBAL (E.).—Bernard Palissy. Drame en trois actes. *Tulle*, V. Drappeau, 1858. 12°, pp. 86.

A well written drama, which was performed at Saintes in 1864, but without success, owing to the author's inexperience of the stage and its requirements.

L'ETOILE.—Catalogue du musée départemental de Moulins. *Moulins*, Auclaire, 1885. 8°, pp. 144; with 39 pls. 3 fcs.

The museum is one of the richest of France in Gallo-Roman terra-cottas. It comprises—Figures, 139 Nos.; Vases, 1,070 Nos., etc. The objects are briefly entered in the catalogue without description or annotations.

LETRONNE, (M. J.).—Observations philologiques et archéologiques sur les noms des vases grecs. *Paris*, 1833-38. 4°, pls. 10 fcs.

"Philological and archæological remarks upon the names of Greek vases."

A severe criticism of the work published by Panofka on the same subject.

LEVEN (Collection Pierre).—Catalogue of sale. *Cologne*, 1853. 8°, pp. 51; with 8 lith. pls. and list of prices realised.

Mr. P. Leven was the head of the firm J. M. Farina, of "Eau de Cologne" fame. A passionate collector, he had formed a magnificent collection at a very moderate cost. The sale realised a comparatively very small sum. A few thalers secured pieces of German stoneware which would at the present time be considered almost as priceless.

LEVEZOW (Konrad).—Verzeichniss der antiken Denkmäler im Antiquarium des königlichen Museums zu Berlin. Erste Abtheilung: Gallerie der Vasen. *Berlin*, 1834. 8°, pp. 376; with 24 engr. pls. of shapes and inscriptions. 5 m.

"Catalogue of the antique monuments in the Royal Museum of antiquities of Berlin. Part I., Gallery of vases."

A collection of 333 Greek vases bought from Mr. Henin, of Paris, by the King of Prussia in 1805 was the nucleus of this museum. The history of its further development is related in the preface to this catalogue by Mr. Levezow, then curator of the "Antiquarium." The catalogue of the Greek vases was rewritten by Mr. Furtwaengler in 1888.

LEWIS (Florence).—China painting. *London*, Cassel, 1883. Obl. 8°, pp. 52; with 16 col. pls. 5s.

Miss Florence Lewis is known for the ceramic paintings she has executed at the Lambeth pottery works. No one was more competent to write a practical book for the guidance of amateurs and students. The plates represent the subject in the states of preparation and of completion.

LEWIS and SIMMONS.—Special exhibition of old English porcelain at the Galleries of Messrs L. & S. *London*, 1906. 8°, pp. 47; with 6 pls. (Privately printed.)

LEYSHON (E. J.).—The operative potter; a work containing nearly 400 recipes, compounded by experienced potters for the manufacture of china and jasper, stone, pearl, and other

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bodies, a variety of glazes, numerous colours, dips, etc., etc. *Cheltenham*, Leyshon, 1868. 8°, 24 pages of tabular recipes folded in two; the back of each is occupied by advertisements.

LHOSPIED.—Notice sur les nouveaux fours et moufles à récupération pour la cuisson des produits céramiques, par L. & Cie. Fabricants d'émaux et de couleurs pour la céramique au Golf Juan (Alpes-Maritimes). *Nevers*, 1906. 8°, pp. 16; with 4 pls.

"Notice of the new ovens and kilns, with regenerated heat, for the firing of ceramic products."

LICETUS (F.).—De lucernis antiquorum reconditis, etc. *Vlini*, ex Typographia N. Schirutti, 1652. Fol., pp. 1278; with numerous illustrations engraved on copper and printed in the text. £1.

"The mysterious lamps of the ancients."

A great number of curious terra-cotta lamps, engraved by T. Georg, illustrate the learned lucubrations of the Genoese antiquary, a firm believer in the perpetual fire of the ancients.

LIDSTONE (James Torrington Spencer).—The Thirteenth Londoniade, giving a description of the principal establishments, etc., in the Potteries; being the continuation of a University poem on the Arts. Published by the author at *The Potteries*, 1866. 12°, pp. 112.

Over seventy pottery firms in Staffordshire are here celebrated in a style of poetry of which the following quotations will give but an inadequate idea:—

Cream colour Hail! Blue Edge, ditto Green.
Sponge, too, Dinner plates, Soup Tureen;
White Ironstone China, lovely in form,
Dinners, Toilets in ditto, that must ever charm.

In his happy vein the Potteries Pindar begins one of his odes; he is no less successful in the manner in which he brings it to the conclusion. Speaking of a well-known manufacturer, he says:—

His proper place in Art Ceramic found,
And died worth more than £30,000.

Born in Torquay, but having spent the greater part of his life in Canada, Lidstone came over to England to study "The Arts," and with the set purpose of writing a national poem on the glories of England, of which this was to be but a small instalment.

LIEBERMANN (Collection A. von).—Catalogue of Sale. *Cologne*, Heberle, 1894. Fol.; with 24 pls. and text illustrs.

Sale in Berlin of a rich collection of ancient and modern works of art. Faïence and porcelain, 277 Nos.

LIEBOLD (B.).—Die neuen continuirlichen Brennöfen zum Brennen von Ziegelsteinen, Thonwaaren, Chamotte-, Cement-, und Kalkstein. Vollständige Anleitung zur Ausfuhrung und Veranschlagen der Ringöfen. 1876. 8°, pp. 120; with 5 pls. and 60 illustrs. in the text. 12 m.

"The new continuous oven for firing tiles, earthenware, cement, and lime. With complete instructions for constructing and estimating the cost of a ring-oven."

—— Die Trochenanlagen für Ziegeleien. 1877. 8°; with 2 pls. and 26 illustrs. 6 m.

"The drying place in the tile manufactories."

LIÉNARD (F.).—Les faïenceries de l'Argonne. *Verdun*, impr. Laurent, 1877. 8°, pp. 114. 5 fcs.

"The faïence manufactories of Argonne."

Heavy and clumsy faïence, decorated with subjects and emblems painted in showy colours, was made in the Vosges department towards the end of the eighteenth century. The particulars which Mr. Liénard has collected touching the obscure pot-works of the province are of some interest to the collector of "Faïences patriotiques." To the historical notices are added transcripts of the old recipe books.

LIESEGANG (Paul Ed.).—Photographische Schmeltz farbenbilder auf Email, Porzellan und Glas. *Düsseldorf*, 1898. 8°, pp. 90. (3rd ed.) 3 m.

"Photographic pictures in vitrifiable colours upon enamel, porcelain, and glass."

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LIÉSVILLE (A. R. de).—Six heures à l'Exposition de Caen. *Caen*, Le Blanc-Hardel, 1873. 12°, pp. 35.

"Six hours in the Caen Exhibition."

—— La céramique et la verrerie au Champs-de-Mars. *Paris*, Champion, 1879. 12°, pp. 74.

"Ceramics and glass at the Champs-de-Mars."

Mr. de Liésville was curator of the Carnavalet Museum, to which he had presented his important collection of historical curiosities and French faïences. In this paper he gave his personal impression on the merits of the ceramic exhibits at the International Exhibition of 1878.

LIÉVRE (Edouard).—Les arts décoratifs à toutes les époques. *Paris*, 1870. 2 vols. Fol.; with 120 engr. and chromolith. pls. 100 fcs.

"The decorative arts at all periods."

—— Musée graphique pour l'étude de l'art dans toutes ses applications. *Paris*, s.d. 2 vols. Fol.; with 93 etched and chromolith. pls. (The last seven plates are entered in the Index, but they were never published.) 200 fcs.

"The graphic museum: materials towards the study of applied art in all its branches."

Contains 22 large plates of ceramic and glass objects.

All the handsome volumes published by E. Liévre, being of a general character, give but a small place to ceramic art; the few specimens he has selected for reproduction are, however, of the highest order, and they are most cleverly represented on the plates; we cannot, on that account, omit to record the titles of two of his best works.

LIMOUZIN (Ch.).—Monaco artistic et industriel. La poterie. *Nice*, impr. Vérani, 1876. 18°.

"Artistic and industrial Monaco. Pottery."

LINAS (Ch. de).—Emaillerie, Metallurgie, Toreutique, Céramique. Les éxpositions rétrospectives, Bruxelles, Düsseldorf, Paris, en 1880. *Paris*, 1881. 8°, pp. 223; with 8 pls. and text illustrs. 100 copies printed. 10 fcs.

"Enamels, Metals, Jewellery, Ceramics, at the retrospective exhibitions of Brussels, Düsseldorf, and Paris in 1880."

—— L'art et l'industrie d'autrefois dans les régions de la Meuse belge. Souvenir de l'Exposition rétrospective de Liège en 1881. *Paris*, 1882. 8°, pp. 167; with text illustrs. 100 copies printed. 10 fcs.

"Art and Industry of ancient times in the region of the Belgian Meuse. Recollections of the retrospective exhibition of Liège in 1881."

The ancient stoneware lent to those exhibitions by the museums and the private collectors of Belgium and Germany has received special attention on the part of the author.

LINDEN (A.). — L'argile. Causeries enfantines et récréatives. *Paris*, Delagrave, 1879. 12°, pp. 16; with col. illustrs. (In the *Petite bibliotheque des connaissances utiles.*)

"The potter's clay. Familiar instruction for children."

LINDENBERG (J. F.).—Nieuwe verligter lerende de making van waterverwen met derz. vernissen . . . Als mede het ondekte geheim, om'teyte Porcellain, zo wel't Chinesche als Saxische te maken. *Amsterdam*, 1753. 8°, pl. 12s.

A new help to learning how to make colours mixed with water and with varnishes. Also, the secret exposed for making true porcelain like that of China and Saxony.

A translation of the portion of Neri's work referring to porcelain-making.

LINDENSCHMITT (L.). — Handbuch der deutschen Alterthumskunde. Uebersicht der Denkmale und Gräberfunde frühgeschichtlicher und vorgeschichtlicher Zeit. *Braunschweig*, 1880-89. 8°. The first three parts of a work which has not been completed. 30 m.

"Handbook to the knowledge of German antiquities. A survey of the monuments, and of the contents of the graves of pre- and early-historic times."

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LINDENSCHMITT (L.).—Das römisch-germanische central Museum in bildlichen Darstellungen aus seinen Sammlungen. *Mainz*, 1889. 4°; with 50 pls. 15 m.

"The Roman and Germanic Central Museum, illustrated with examples taken from the collections."

—— Die Alterthümer unserer heidnischen Vorzeit. *Mainz*, 1858-95. 4 vols. 4°; num. pls. 150 m.

"The antiquities of pagan times in Germany."

The above works treat particularly of the Roman and German antiquities preserved in the "Central Museum" at Mayence.

LIPPMANN (Friedrich). — Eine studie über Chinesische Email-Vasen. *Wien*, 1870. 8°, pp. 32; with 7 pls. 8 m.

"A study on Chinese enamelled vases."

One must not be misled by the headings of the various sections of this paper. The words "Arab porcelain," "inlaid porcelain," and "porcelain decorated with enamels" do not apply to ceramic objects, but to vases of enamelled metal.

LIPPMANN-LISSINGEN (Collection J. P. von).—Catalogue of sale. *München*, Helbing, 1901. 4°, 392 Nos., with 9 pls.

German stoneware, 104 Nos.; pottery and porcelain, 177 Nos.

LITCHFIELD (Frederic). — Pottery and Porcelain: a guide to collectors. *London*, Bickers, 1879. 2nd ed., 1880. 8°, pp. xv - 211. Marks and illustrs. in the text. 5s.

"The current prices of old China," an extract from the London catalogues of sale is prefixed to the contents. The letterpress is a brief compilation of the standard books and the illustrations are borrowed from the same sources.

—— Pottery and porcelain: a guide to collectors. *London*, Truslove, 1899. 8°, pp. 362; with 7 col. pls. and 150 illustrs. 15s.

Mr. F. Litchfield is a well known curiosity dealer.

LITCHFIELD (R. B.).—Tom Wedgwood, the first photographer, an account of his life, his discovery, and his friendship with Samuel Taylor Coleridge, etc. *London*, Duckworth, 1903. 8°, pp. 271. Portraits and views.

A biography of the younger son of Josiah Wedgwood.

LITCHFIELD (Samuel).—The Dresden gallery. Published by S. Litchfield, Hanway St. *London*, s.d. Ob. 16°, pp. 56; with 22 pls.

View of the Meissen porcelain works; marks and sketches of the Dresden models on sale at the "Dresden gallery."

LITZEL (G.).—Beschreibung der roemischen Todten-Toepffe und anderer heidnischen Leichengefässe, etc. *Speyer*, 1749. 16°, pp. 71; with 2 copperplates. 3 m.

"Description of the mortuary pottery of the Romans, and other cinerary urns from pagan times."

LLOYD (W. W.).—The Portland vase. *London*, 1848. 8°, pp. 28.

LOCHE (le Comte de).—Notice sur la fabrique de faïence de La Forest. *Chambery*, impr. Chatelain, 1880. 8°, pp. 52; with 1 photogr.

"Notice of the faïence manufactory of La Forest."

Established in 1730, in the neighbourhood of Chambery, by Noël Bouchard, to whom the King of Sardinia had granted a royal privilege. It was closed in 1812. Faïence for domestic use was made there by workmen drawn from Moustiers and other centres; some specimens are marked "La Forest."

LOCKWOOD (M. S.). — A manual of ceramic art. *New York*, Putnam, 1878. 16°, pp. 137; 1 pl.

LOEBNITZ (J.).—Exposition universelle internationale de 1889 à Paris. Rapports du jury. Classe 20. Céramique. *Paris*, impr. Nat., 1891. 8°, pp. 135.

"Official report by Mr. J. Loebnitz, faïence manufacturer at Paris."

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LOESCHEKE (G.).—Due vasi dipinti di stile archaico. *Roma*, 1878. 8°, pp. 16. 2 pls. (1 col.).

"Two painted vases of archaic style."

—— Dreifussvase aus Tanagra. *Berlin.* 4°, pp. 21; with 4 pls.

"A Tripod from Tanagra."

LOEWY (E.).—Zu griechischen Vasenbildern. *Berlin*, 1893. With 2 illustrs.

"On Greek vase paintings."

LOMBART-DUMAS (A.).—Mémoires sur la céramique antique dans la vallée du Rhone. *Nimes*, 1879. 8°, pp. 98; with 28 pls. 10 fcs.

"Notes on the ancient pottery found in the Rhone Valley."

Prehistoric pottery is reproduced upon the first two plates. The others contain 222 facsimiles of Roman potters' marks, and inscriptions of Samian and terra-cotta vases.

LONGFELLOW (H. W.).—Keramos.

A poem, first published in *Harper's Magazine. New York*, 1887. Reprinted in the English edition of Longfellow's works. *London*, Routledge, 1878. 12°, pp. 11-33.

LONGPERIER (Adrien de).—Notice des monuments exposés dans la salle des antiquités méxicaines (Méxique, Pérou, Chili, Haïti, Antilles) au Musée du Louvre. *Paris*, Vinchon, 1850. 8°, pp. 119.

"Notice of the objects exhibited in the room of Mexican antiquities at the Louvre Museum."

The room which contained the Mexican antiquities at the Louvre Museum has for many years been closed to the public, and the catalogue of that collection has become very rare. This catalogue is prefaced with a historical notice of the Peruvian terra-cotta vases, of which there was an important selection.

—— Lettre à Mr. Ch. Lenormant sur deux vases antiques du Louvre. Le Retheur Tisias—Polycrate, roi de Samos. *Paris*, 1852. 8°, pp. 12; with 2 col. pls. (Reprint from the *Revue Arch.*

—— Musée Napoleon III. Choix de monuments antiques pour servir à l'histoire de l'Art en Orient et en Occident. Texte explicatif par A. de Longperier, membre de l'Institut, conservateur des antiques aux Musées Impériaux. *Paris*, Gide, 1868-74. 4°.

"Napoleon III. Museum. A selection of antique monuments to illustrate the history of Art in the Orient and in the Occident."

The Campana collection, which was added to the Louvre under the name of the Napoleon III. Museum, was rich in antique terra-cottas and vases of great interest. The work, in which they were to be reproduced and described by the curator, Mr. de Longperier, was intended to comprise 140 parts, of which only 29 were published. It was to be completed by an album of 100 litho-photographic plates; this did not go beyond the fourth number. A volume had been issued later on by Guerin (*Paris*, s.d., 4°) formed of the 39 plates which were ready at the time when the original publication was suspended. They represent chiefly terra-cottas and Greek vases of archaic character, admirably reproduced in photo-chrome, and accompanied with descriptive notices. The numeration of the plates is not consecutive.

LONGPERIER (H. de). — Vases peints inedits de la collection Dzialynski. *Paris*, 1868. 8°, pp. 12. (Reprint from the *Revue Arch.*)

LORENZINI (C.).—La manifattura delle Porcellane di Doccia. Cenni illustrative raccolti da C. Lorenzini. *Firenze*, 1861. 8°, pp. 24; with a view of the Doccia Works.

"The porcelain factory of Doccia; descriptive notes collected by C. Lorenzini."

Translations of this paper were published in French and in English in 1862.

—— La manifattura Ginori a Doccia. *Firenze*, impr. Barbera. 1867. 8°, pp. 40.

French translation of the above. *Paris*, P. Dupont, 1867. 8°, pp. 39.

—— Doccia. Manifattura Ginori. Esposizione di Vienna, 1873.

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Firenze, typ. Civelli. Imp. 8°, pp. 21.

LORENZINI (C.).—Doccia. Manufacture Ginori. Exposition de Paris, 1878. *Florence*, typ. Civelli. 12°, pp 20.

These pamphlets, written by C. Lorenzini, director for the Marquis of Ginori of the Doccia manufactory, were published for distribution on the occasion of the International Exhibitions. After repeating the historical notes given by Alberi in 1840, they bring the account of the progress accomplished since that time. Many new branches of manufacture have been successively introduced whereby an establishment celebrated at first for its artistic productions, developed into one of the most important concerns of the European ceramic industry.

—— Commemorazione del Marchese Senatore Lorenzo Ginori-Lisci. *Firenze*, Civelli, 1883. 8°, pp. 12; photos.

"Recollections of the Marquis Senator L. Ginori-Lisci."

LÖSER (C.).—Handbucher der keramischen Industrie für Studierende und Praktiker. I. Teil. Die Rohmaterialien der keramischen Industrie. *Halle a. S.*, 1901. 8°, pp. 102; woodcuts.

"Handbooks of the ceramic industry. Part I. The raw materials of the ceramic industry."

—— II. Teil. Aufsuchen, Abbohren und Bewertung von Lehm, Thon und Kaolin Lagern. *Halle a. S.*, 1904. 8°, pp. 111; illustrs. and 10 pls. 8 m.

"The location, excavation, and valuation of the earth, clay, and kaolin deposits."

LOUGHLING (G. F.).—The clays and clay industries of Connecticut. *Hartford Press*, 1905. 8°, pp. 121; with 13 pls.

LOÜYS (P.).—Les chansons de Bilitis. *Paris*, Charpentier, 1900. 12°, pp. 355; with 24 col. pls. and 300 illustrs. in the text, drawn by Notor from Greek vase paintings. 3 fcs. (30 copies printed on hand-made paper.)

"The Songs of Bilitis."

Poetry of an erotic character that the translator has attemptod to illustrate with subjects taken from the painted vases of the chief collections. But let it be said to the credit of the vase painter, none could be found to correspond to the freedom of the songs; between these latter and the illustrations there is but an imaginary connection. Bilitis, a friend of Sappho, lived in the sixth century B.C.

LOW (J. G. and J. F.).—Illustrated catalogue of art tiles made by J. G. and J. F. Low. *Chelsea* (*Mass.*), *U.S.A.*, 1885. 4°, pp. 6; with 30 photolith. pls. (Privately printed.)

John G. Low produced his first art tiles at Chelsea in 1879. He had studied painting in Paris under Couture and Troyon; but a natural inclination drew him towards the practice of ceramic art; his work as a modeller and a potter shows that he was not mistaken in turning his talent in that new direction. The decorative side of the modern school of French sculpture had left a deep impression upon his mind; its influence is clearly traced on his productions, but he has always equalled, when he did not surpass his models. No pattern book of a tile manufacturer in any country can be compared to this album for the truly artistic style, and the distinctive elegance of the examples reproduced in it. In technical treatment, Low's tiles always affected a great simplicity; the delicacy of the modelling, the pictorial effects of light and shade obtained by a skilful gradation of reliefs are admirably brought out by the sober tints of the coloured glaze he preferred to brighter colours.

—— Plastique sketches. *Boston*, s.d. Obl. 8°, of 47 heliogr. pls.

Sketches of figures in bas-relief, modelled by A. Osborn and produced by Low's art tile manufactory.

Views of the works and reproductions of tiles in relief work will also be found in Lothorp & Co.'s pattern book. *Boston*, s.d. Sq. 8°.

LÖWENSTEIN BROTHERS.—Catalogue of the celebrated collection of works of art and vertu known as the "Vienna Museum," the property of Messrs. Löwenstein Brothers, of Frankfort-on-the-Main. Sold at Christie's, March, 1860. *London*, 1860. 8°, pp. 90; with 41 pls. (5 col.). 15s.

The introductory notice to this catalogue says that the collection was commenced by Emperor

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Maximilian I. and continued by Emperor Rudolph II. Until the year 1782 it remained at Prague as an imperial collection; it was then sold to Chevalier von Schönfeld, who opened it to the public under the name of the "Technological Museum of Vienna." The sale, at Christie's, comprised 1,291 Nos.; it lasted ten days. From the examination of the catalogue one cannot form a very high notion of this collection, a very miscellaneous assemblage, out of which it is very difficult to point to any particular specimen worthy of having been once imperial property.

LUBBERT (E.).—Sopra un dipinto vasculare rappresentante Oresto come typo dell'espiazione. *Roma*, Tip. Tiberina, 1865.

"On a vase painting representing Orestes as an impersonation of atonement."

LUBBOCK (Sir John).—Notes on Huturns and other objects from Marino, near Albano, in the province of Rome. Communicated to the Soc. of Antiq. by Dr. L. Pigorini, director of the Royal Museum of Antiquities of Parma, and Sir John Lubbock, Bart. *London*, Nichols, 1869. 4°, pp. 25; with two engr. pls. and text illustrs. (In *Archæologia.*)

LUCAS (L.).—La manufacture de faïence de Vron, par Mr. Ch. Wignier. Quelques mots sur cette monographie. *Amiens*, 1883. 8°.

"The faïence factory of Vron, by Mr. Ch. W. A few remarks on that monograph."

LUCKENBACH (H.).—Des Verhältniss der griechischen Vasenbilder zu den Gedichten des epischen Kyklos. *Leipzig*, Teubner, 1880. 8°, pp. 144. (Reprint from the *Jahrbücher für classische Philologie.*)

"The relations of the Greek vase paintings to the poems of the epic cycle."

Contesting the correctness of an opinion generally adopted, the writer maintains that the vase painter did not derive inspiration from the works of the Greek poets, but that his paintings were free illustrations of the popular traditions on which the poets themselves had grounded their poems; this is particularly noticeable on the vases of the archaic period. The theatrical performances of the tragedies may have had some influence on the manner in which the painter represented some heroic subject, but this occurred only at the period of the red figure vases. In no case, says he, were the pictures servile illustrations of what the artist had heard from the rhapsodists, or seen acted by the comedians; they always showed the freedom of interpretation with which the painter rendered the scenes he had chosen to illustrate.

LUDOWICI (W.). — Stampel-Namen römischer Töpfer von meinen Ausgrabungen in Reinzabern. *Tabernae Rhenanae*, 1901-1904. Sm. 4°, pp. x-140; with numerous marks and text illustrations. 20 m.

"Impressed names of Roman potters, from examples discovered by me in my excavations at Reinzabern."

A supplemental volume by the same author appeared in 1906.

LUDWIG (C. G.).—Terræ musei regii Dresdensis, quas digessit, descripsit, illustravit Dr. Christianus Gottlieb Ludwig; accedunt Terrarum sigillatarum figuræ. *Leipzig*, 1748. Fol., pp. 298; with 12 pls. 12 m.

"The earthen substances in the Royal Museum at Dresden; considered, described, and explained by C. G. L., to which are added the marks stamped upon the 'Terra sigillata.'"

The collection of natural earths formed by order of Augustus the Strong, King of Poland and Elector of Saxony, and preserved in the Dresden Palace, was described by Ludwig chiefly with regard to the application of clays to therapeutics, and incidentally to the use that can be made of them in the arts and industries. The potter's clays, or "Argillæ figulinæ," are, naturally, included in the list drawn up by the learned doctor. We should have expected that after the success achieved by Böttger in producing true porcelain through his discovery of the kaolin of Aarau, special attention would have been bestowed on a chapter of particular importance to the potters of the times. It is not so, however; the subject is treated in such a superficial manner that the book would not have been mentioned here were it not that the marks of "Terra sigillata" engraved on the plates may be of some interest to the ceramic collector. Although they are given to indicate the various origins of a remedy then extensively employed in medicine, the same marks are

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occasionally found upon small vessels of unglazed clays preserved in the collections. A curative power was supposed to be attached to the water they had contained, and when broken the fragments were pounded into powder to be eaten, or used for external application, as the case required.

Besides the conspicuous place it has occupied in the ancient pharmacopœia ever since the days of the Greeks and the Romans, Terra sigillata played a more important part than is generally suspected in the manufacture of pottery. It was repeatedly experimented upon by all the potters who attempted to discover the secret of the white and translucid ware of the East, as the material which offered the greatest chances of success. Palissy speaks of it in his book in a guarded manner; his successors admit making use of it for their best class of pottery. It is curious to find this kind of clay mentioned in the decree promulgated by Augustus the Strong for the establishment of the royal porcelain works at Meissen. We read in it that "porcelain shall be produced at the works, similar in all points to that imported from China, and that the material of which it is to be made is the clay known as 'Terra sigillata.'"

A list of all the learned books in which the subject of "Terra sigillata" has been treated is appended to Ludwig's work.

LÜBKE (W.).—Ueber alte Oefen in der Schweiz, namentlich im Kanton Zürich. *Zürich*, 1865. 4°, pp. 44; with 2 pls. (Reprint from *Mittheilungen der antiquarischen Gesellschaft.* 5 m.

"The ancient stoves in Switzerland, particularly in the Zürich Canton."

To the description of the interesting examples still preserved in the country is prefixed a short history of the fireplaces and housewarming stoves from mediæval times. A fresco of the thirteenth century, discovered at Constance, shows the representation of a stove made of earthenware tiles; stoves are also introduced in MS. paintings of the same period; we may infer from such evidence that they were in use in Switzerland at a very early date. Actual specimens anterior to the year 1600 are, however, extremely rare. It was only towards the beginning of the seventeenth century that the Winterthur potters gave a great development to the manufacture of the monumental faïence stoves. The elaborate paintings, the numerous inscriptions with which they were frequently covered, impart to them a special interest. Several examples are fully described in this paper.

—— Geschichte der Plastik. *Leipzig*, 1871. 2nd ed. 8°.

"History of the plastic arts."

Contains a chapter on terra-cotta and enamelled faïence.

LÜDERS (Aug.).—Anleitung zur Porzellanmalerei. S.l., 1892. 8°, pp. 37.

"Instructions for painting on porcelain."

LÜTZOW (Car. Fr. Arn. von).—De vasis fictilibus antiquis, more archaico pictis, quæ in pinacotheca R. Monacensi servantur. *Monachii*, Weiss, 1856. 8°, pp. 28.

"The antique fictile vases, painted in archaic style, preserved in the Pinacothec at Munich."

—— Zur Geschichte des Ornaments an den bemahlten griechischen Thongefässen. *München*, 1858. 8°, pp. 56; with 3 lith. pls. 2 m.

"On the history of the ornaments painted on ancient Greek vases."

—— Münchener Antiken. *München*, Merhoff, 1870. 4°; pls. 20 m.

"Antiquities of the Munich Museum."

Contains 6 pls. of ancient vase paintings and 5 pls. of Greek terra-cottas engraved in outline with questionable accuracy.

LUMHOLTZ (C.).—Unknown Mexico. A record of five years exploration, etc. *London*, Macmillan, 1903. 2 vols. 8°. Vol. i. contains 5 col. pls. of pottery, with 15 text illustrs. Vol. ii., 4 col. pls. and 22 text illustrs.

LUMINARES Y VALCARCEL (Count Antonio de).—Barros Saguntinos. Disertacion sobre estos monumentos antiquos: con varias inscripciones ineditas de Sagunto, recogidos, esplicados, y representados en laminas. *Valencia*, J. Toinas de Orga, 1779. 8°, pl.

"The Saguntium pottery. Disquisition on these antiquities, with many unpublished inscriptions found at Saguntium, collected, explained, and reproduced on copper-plates."

An antiquary of the old stock, Count Luminares had diligently formed a large collection of the Roman pottery discovered at Murviedo, the ancient Saguntium, a small town situated in the

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vicinity of Valence. He divided his catalogue into four sections, each division comprising the vessels of one colour—that is to say, made of a different clay—grey, yellow, red, and black.

LUNN (R.).—Pottery: a handbook of practical pottery for art teachers and students. *London*, Chapman & Hall, 1903. 8°, pp. 100; 10 pls. and text illustrs. 5s.

LUTHMER (F.). — Beschreibung der freiherrlich. Karl von Rothschild'schen Sammlung chinesischer Porzellan. *Frankfurt a. M.*, 1887. 8°.

"Description of the collection of Chinese porcelain in the possession of Fr. Karl von Rothschild."

LUTSCH (H.).—Mittelalterliche Backsteinbauten Mittelpommers, von der Peene bis zur Rega. *Berlin*, 1890. Fol.; with 15 pls. and 107 text illustrs. 25 m.

"Brick buildings of the Middle Ages in Central Pomerania, from the Peene up to Rega."

LUYNES (H. d'Albert, Duc de).—Description de quelques vases peints, étrusques, italiotes, siciliens, et grecs. *Paris*, Didot, 1840. Fol., pp. 25; with 45 pls. 250 fcs.

"Description of a few painted vases of Etruscan, Italian, Sicilian, and Greek origin."

A princely collector whose name stood as high among the learned men of his day as it ranked in the peerage of France, Duke d'Albert de Luynes has himself described and elucidated the painted vases in his possession. The book, written with infinite tact and consummate erudition, is illustrated with fine plates. Only fifty copies were printed for presentation, and it has become almost unobtainable.

—— Explication des figures peintes et sculptées sur un vase historique trouvé près de Kertsch, l'ancienne Panticappée. *Paris*, 1856. 8°, pp. 8.

"Explanations of the figures painted and modelled upon a historical vase found near Kertsch, the ancient Panticapea."

LUYNES (Victor de).—Rapport sur la céramique. Exposition universelle internationale de 1878 à Paris. *Paris*, impr. Nat., 1882. 8°, pp. 185. 3 fcs.

"Official report of the Ceramic Section at the International Exhibition of Paris, in 1878."

Under the above title have been printed four separate reports:—I. Hard porcelain, by V. de Luynes. II. Faïence and stoneware, by A. Salvetat. III. Decorative pottery, by A. Dubouchet. IV. Oriental pottery, by Ch. Barriat. An additional paper by A. Salvetat, entitled "Technical considerations upon the exhibits of the porcelain manufactory of Sèvres," gives valuable formulas for the preparation of coloured porcelain bodies, of which many examples, decorated in "Pâte sur Pâte" had been exhibited by the national factory.

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MAC ALDOWIE (Dr. A. M.). — Lead-poisoning in the Potteries. Special rules arbitration. The medical evidence for the defence. *Stoke-on-Trent*, 1901. 4°, pp. 16; with 4 charts.

—— London *versus* The Potteries. *Stoke-on-Trent.* 8°, pp. 24.

Published on the occasion of the Government enquiry on the question of lead poisoning in the pottery trade.

MACCARTHY (J. F.).—Great industries of Great Britain. *London*, Cassell & Co., s.d. 3 vols. 4°; illustrs. in the text.

Contains articles on—The history of pottery; the porcelain and earthenware manufactories of Doulton, Brown-Westhead, Moore & Co., Mintons, Minton-Hollins, Worcester, etc. 15s.

MACDONALD (L.).—Catalogue of the Greek and Etruscan vases and of the Greek and Roman lamps in the Nicholson Museum. *Sydney*, 1898. 8°, pp. 51.

MACEDO (J. J. da Costa de). — Memoria sobre os vasos murrhinos. *Lisboa*, 1842. 4°, pp. 152; with 3 col. pls. 5s.

"Memoir on the vases Murrhins."

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The author, perpetual secretary to the Royal Academy of Science of Lisbon, gives a reprint of Bossi's paper on the subject, and passes under review the theories propounded by previous writers on the nature of the Murrhine vases, without coming to a definite conclusion. Two obelisks and a pair of urns, of an unnamed kind of precious stone, are reproduced on the plates. Special attention is called on the effects of light reflected on the polished surface of the objects.

MACGUIR (J. D.).—Pipes and smoking customs of the American aborigines, based on materials in the U.S. National Museum. *Washington*, 1899. 8°, pp. 290; with 239 text illustrs., 1 pl., and 4 maps. (Extr. from the *Reports of the U.S. National Museum.*)

Gives also the history of smoking in Europe, and description of European pipes.

MACINTYRE & CO.—A royal visit to the Washington Works, Burslem. (Reprinted from the *Staffordshire Sentinel*, Oct. 15th, 1894.) 16°, pp. 8; with a portrait of the head of the firm, Mr. W. Woodall, M.P.

MACLAUGHLIN (Miss Louisa).—China painting. A practical manual for the use of amateurs in the decoration of hard porcelain. *Cincinnati*, R. Clarke, 1877. Sq. 12°, pp. 69.

Head and tail pieces from ceramic designs.

—— Pottery decoration under the glaze. *Cincinnati*, 1880. 12°.

MAÇON (G.).—Les arts dans la Maison de Condé. *Paris*, Librairie de l'Art, 1903. 4°, pp 136; pls. and illustrs. 10 fcs.

"The arts in the House of Condé."

Contains, pp. 80-86, an excellent notice on the porcelain factory of Chantilly, with 4 illustrs.

MACPHERSON (Duncan).—Antiquities of Kertch and researches on the Cimmerian Bosphorus. *London*, 1857. 4°; with a col. title page, 12 pls., 2 maps, and illustrs. in the text. £1.

Plates 7, 8, and 9, Greek vases and terra-cotta figures.

MADERNA (G.). — Prodotti ceramici. Maioliche, porcellane, e Grès. *Milano*, Hoepli, 1909. 12°, pp. xii-345; with 92 illustrs. 4 fcs. 50 c.

"Ceramic wares. Earthenware, porcelain, and stoneware."

Elementary treatise of manufacture.

MAGALOTTI (Conte Lorenzo).—Varie operette de Conte Lorenzo Magalotti, con giunta di otto lettere su le terre odorose d'Europa e d'America, dette volgarmente Buccheri, ora publicate per la prima volta. *Milano*, Silvestri, 1828. 8°, pp. 459; portr. 3 fcs.

"Various essays by Count Magalotti, to which are added eight letters on the odoriferous earths of Europe and America, commonly called Buccaros, now published for the first time."

The result of Magalotti's researches on the origin and the varieties of the vessels of odoriferous clay, which, whether they came from Portugal or America, were at the moment so highly valued by the collectors, was embodied in a series of eight letters addressed to his noble and fair friend, the Marchesa Strozzi. In this chatty correspondence actual facts are, we must confess, somewhat diluted in the exuberant verbosity common to all Italian writers of the period. Nevertheless much remains for us to learn from these letters. They contain, upon this forgotten pottery, many interesting particulars not to be found anywhere else.

We shall let the author explain, in his own words, the characteristic features of the true Buccaros. "Nature," says he, "has created various kinds of odoriferous earths. Some of them are found in Portugal, but it is in America that one must look for those of a superior quality. The former exhale but a faint and sweet fragrance, while the natural perfume of the latter is strong and aromatic. Advantage has been taken of that peculiar quality to fashion, with the scented clays, vases, and bottles which impart to the water with which they have been filled the subtle flavour of their substance. From the days in which the first specimens of that precious pottery were introduced into Europe, it found many an admirer in the upper ranks of Italian nobility. At the present moment, well selected examples of the ware are considered as the indispensable adornment of an elegant dwelling. On account of their decorative beauty they take their place in the sumptuous galleries of the royal palaces; we find them exhibited in the private collections as rare curiosities of great value; finally, from the clay of which they are made we extract an incomparable perfume, which forms an important addition to the list of those we possessed already."

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From the frequent and laudatory allusions to the Buccaros which occur in contemporary writings, we may gather that the crazy infatuation for the scented pottery of America recorded by Magalotti had gone so far as to overstep the limits of permissible exaggeration. The material it was made of was considered so valuable that when a vase was broken into fragments many uses had been found for the pieces. Pounded in a mortar, and reduced into powder, they became a specific held in high estimation for the cure of many a disease. Many other uses were made of the powder. It was introduced in the confection of cakes and sweetmeats; it served to perfume linen and gloves, and was mixed with tobacco and snuff. Druggists sold, under the name of "Acqua di Barro," a sweet-scented water which was understood to be an infusion of broken Buccaros. Fragments of the black vases were mounted by the jewellers in gold and silver settings, and made into all kinds of trinkets, ear-drops, brooches, buttons, combs, hair-pins, etc. These articles commanded such a large sale that spurious imitations had to be made, a sufficient supply of the genuine material not being easily obtainable.

MAGEN (A.).—Notice sur deux fours à poterie de l'époque gallo-romaine. *Agen*, 1873. 8°, pp. 17; with 2 pls.

"Notice of two potters' ovens of the Gallo-Roman period."

MAGGI (D.).—Sopra un vaso etrusco trovato in Trinoro. *Firenze*, 1830. 8°, pp. 16; with 4 pls.

"On an Etruscan vase found in Trinoro."

A letter addressed to Inghirami, with the answer of the Etruscan archæologist.

MAGGIORE (M.).—Spiegazione intorno a un vaso greco-siculo del museo Martiniano. *Palermo*, 1827. 4°.

"Explanation of a Siculo-Greek vase in the San Martino Museum."

—— Festa nuziale nel dipinto di un antico vaso plastico greco-siciliano. *Palermo*, 1832. 4°, pls.

"A nuptial feast represented on an antique Greco-Sicilian vase."

MAGNIAC (Collection H.).—Notice of the principal works of art in the collection of Hollingworth Magniac, Esq. of Colworth, by J. C. Robinson. *London*, privately printed, 1862. 8°.

—— Catalogue of sale. *London*, Christie, July, 1892. 8°, pp. 250; with 63 photos. £1.

Small sections of ceramic objects are distributed all through the catalogue. The pieces of which reproductions are given on the plates are: The celebrated Henri II. ewer so often engraved in other publications; an old English stoneware jug with an Elizabethan silver gilt mount; a Palissy dish with the figure of Diana; and two Hispano-Moresque vases. The descriptive notices are borrowed from the catalogue prepared by J. C. Robinson.

MAGNIAC (Ch.) and SODEN SMITH (R.).—Report on porcelain in the International Exhibition of 1871. *London*, 1871. 8°. (In *Official reports; British*, vol. i., pp. 243-278.)

MAGNIER (M. D.).—Nouveau manuel complet du porcelainier, faïencier, potier de terre, comprenant la fabrication des Grès-cérames, des pipes, des boutons en porcelaine, des diverses porcelaines tendres; et contenant: Les procédés pratiques de ces fabrications, ainsi que la description des machines et appareils usités dans les industries céramiques. *Paris*, Roret, 1864. 2 vols. 18°, pp. 283,212; with 10 pls. in outline. 6 fcs.

"New and complete handbook for the porcelain, faïence, and earthenware maker, comprising the manufacture of stoneware, tobacco pipes, porcelain buttons, the various porcelains of soft paste; and containing the practical processes employed in these manufactures, as well as the description of machines and apparatus in use in the ceramic industry."

One of the *Manuels Roret*. Compiled by Mr. Magnier, civil engineer, from the best and latest technical treatises, to replace the handbook contributed to the same series in 1827 by Mr. Boyer, which had become out of date.

MAGNIN (Celestin).—Compte rendu à la Chambre syndicale de la Céramique et Vérrerie de nouveaux procédés de moulage, etc., appliqués à la céramique et vérrerie.

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Cherbourg, impr. Bedelfontaine, 1876. Sm. 12°, pp. 16.

"Description of a new method of making moulds for pottery and glass manufacture; a communication addressed to the Syndical Chamber of the ceramic and glass industry."

MAGNIN (Celestin). — Céramique et science du moulage; beaux-arts en reliefs et art décoratif; porcelaine vieux Sèvres et kaolin. *Cherbourg*, s.d. 32°, pp. 223. 2 fcs.

"Ceramics, and the science of mould making; fine-arts in relief, and decorative art; porcelain, old Sèvres and kaolin." 3 fcs.

The wording of the above title is sufficient to make us prepared to meet with a work quite out of the beaten track, when we come to the qualifications that the author has appended to his name, "Moulder, Electro-Metallurgist, Photographer, Sculptor initiated to the processes of photography, and printing in chemical engraving." The work states that it is upon the mould-maker that devolves the proud duty of regenerating ceramic art, now falling into decline. "Who could fail to understand," says the author, "that impressions taken from natural objects must necessarily supersede handwork for decorative purposes, when they are executed by the improved system described by the inventor. As to the superiority of photography upon the imperfect work made by human hands it is so evident that, as soon as a practical way of fixing a photographic image upon pottery has been discovered, every one must admit that painting will be thrown into the shade for ever after." The writer announces to the world that he has achieved discoveries that render these improvements easily practicable. His independent views on many points of art are expressed with a freshness of style quite in harmony with the originality of the precepts.

MAHÉLIN (L.).—Petits bouquets genre Saxe pour la décoration de la porcelaine. *Paris*, 1890. 8°, 8 col. pls.

"Small bouquets in the Dresden style for china decoration."

MAIRONI DA PONTE (G.).—Richerche sopra alcune argille e sopra una terra vulcanica della provincia Bergamasca. *Bergamo*, 1781. 8°.

"Researches on various clays, and particularly a volcanic earth found in the Bergamo province."

MALAGOLA (C.).—Memorie storiche sulle maioliche di Faenza; studi e ricerche. *Bologna*, 1880. 8°, pp. 544; marks. 5 fcs.

"Historical memoir on the majolica of Faenza."

An exhaustive monograph, accompanied with documental evidence, and with a catalogue of all known majolica pieces attributed to Faenza. The hypothesis that the manufactory of Cafaggio never existed, developed at great length in this work, has never been accepted by unbiased connoisseurs.

—— Cenni storici sull'antica fabbrica delle maioliche dei conti Ferniani di Faenza, per l'Esposizione nationale di Milano del 1881. *Bologna*, Romagnoli, 1881. 8°, pp. 8.

"Historical notes on the ancient majolica factory of the Counts Ferniani, in Faenza."

The Ferniani factory, said to have been carried in continuation of the Casa Pirota for close on three hundred years, had sent its productions to the Milan National Exhibition in 1881.

—— Maioliche della famillia Corona. *Bologna*, 1882. 4°, pp. 8.

"The majolica of the Corona family."

MALEPEYRE (F.).—Manuel du briquetier, tuilier, fabricant de carreaux et de tuyaux de drainage, contenant les procédés de fabrication, la description d'un grand nombre de machines, fours et appareils usités dans ces industries. *Paris*, Roret, 1864. 2 vols. 18°, with 8 pls. 6 fcs.

"Handbook to the manufacture of bricks, tiles, and drain pipes, containing an account of the technical processes and a description of a great number of machines, ovens, tools, and apparatus in use in these industries."

One of the handbooks of the *Encyclopedie Roret*. A second edition, revised and enlarged by A. Romain, was published in 1883.

MALING (T. C.)—Ceramic manufactures of the Tyne district. (Extr.). Pp. 12; 2 illustrs.

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MAMPO ZENSHO. (Cyclopædia of Arts). S.l., 1694-1718. 13 vols. 8°.

The oldest Japanese cyclopædia. Vols. vi. to viii. treat of ceramics; with 348 illustrations.

MANCINI (E.).—Una recente visita alla manifattura di Sèvres. *Rome*, 1890. 8°, pp. 20. (Reprint from the *Nuova Antologia*).

"A recent visit to the factory of Sèvres."

MANÈS (W.).—Notice sur l'industrie de la porcelaine de Bordeaux. *Paris*, 1856. 8°, pp. 18.

"Notice of the porcelain manufacture at Bordeaux."

MANNHARDT.—Pomerellischen Gesichtsurnen. (Extr. from the *Zeitschrift für Ethnologie*). 1870. 4°, pp. 10; with 1 pl.

"The urns with human faces from Pomerania."

MANNING (Anne)—(Anon.).—The provocations of Madame Palissy, by the author of Mary Powell. *London*, Virtue & Co., 1854. 8°, pp. 240. 5s.

A historical novel such as novels were written in the fifties for family reading and circulating libraries. Sentimental monologues and brisk conversations, in which each personage is permitted only to express such feelings as will not disgrace the pages of a fashionable tale, replace dry statements of facts or slow disquisitions left to the common historian. One might have thought that Palissy's fame would have saved him from becoming the subject of such a grotesque travesty. The poor potter is introduced to us in his homely capacity of a married man, having very little consideration for the comfort of his wife and family. We are made to grieve upon the troubles and hardships of a good and sensible housewife, whose lot has been cast by hard fate with that of an erratic man of genius. The tale ends happily, and to everybody's satisfaction, with poor Palissy being appointed "Inventor of the rustic figulines of the King and the Constable." Confess, gentle reader, that this simple yet sentimental narrative is quite a relaxation from the rhetorical panegyrics in which so many biographers have indulged in; it is only as such that we venture to recommend it.

MANNORY (Louis). — Plaidoyers et mémoires. *Paris*, Herinault, 1753-63. 18 vols. 12°.

"Addresses and memoirs."

Vol. xi. contains the reports of several law cases, relating to the pottery trade, argued before the French courts.

MARCH (E.).—Abbildungen von Vasen, Gefässen, Statuetten, Ampeln, Consolen, etc., aus Ernst March's Fabrik zu Charlottenburg. *Berlin* (186 ?). Sm. 4°; with 21 lith. pls. 10 m.

"Models of vases, vessels, statuettes, lamps, brackets, etc., from the manufactory of E. March at Charlottenburg."

MARCH SÖHNE. — Preis-Verzeichniss ihrer Thonwaaren Fabrik. *Charlottenburg* (recent). 2 vols. 4°; with 148 photos. 112 m.

"Price list of the earthenware manufactory of March & Sons, Charlottenburg."

MARCHANT (Dr. Louis).—Recherches sur les faïenceries de Dijon. *Dijon*, 1885. 4°, pp. 72; with 3 etchings, 2 col. pls., and text illustrs. 120 copies printed. 25 fcs.

"Essay on the faïence manufactories of Dijon."

In the year 1669 a potter from Nevers, named Dupon, introduced the manufacture of white faïence, roughly decorated in colours, in the town of Dijon, where it continued to be carried on up to 1854. As may be expected in a locality celebrated all over the kingdom for its table mustard, mustard-pots were the staple article made by the potters. A whole chapter of the book is devoted to the history of the homely vessel, illustrated with reproductions of various specimens representing the modifications introduced at different periods in the shapes and decorations. The subject is evidently of great interest for the inhabitants of the ancient capital of Burgundy, if not for the general reader. Nothing has been spared, as regards printing and illustration, to make it a truly handsome volume. We feel tempted to apply to it the distich an Italian author once penned upon the flyleaf of a presentation copy of his work:—

Se il contenuto poco vale o niente,
Deh! mira come è bello il contenente.

"If its contents are worth little or nothing, admire, at least, the fine vestment in which they are clad."

MARCOALDI (O.). — Delle fabbriche di terraglia e majoliche di Fabriano. (See **Vanzolini.**)

"Notice of the pottery and majolica manufactories of Fabriano."

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MARCUCCI (L.). — Saggio analitico-chimico sopra i colori minerali e mezzo di procurassi gli Smalti e le Vernici; ecc. con note di P. Palmaroli. 2nd ed. c. tav. *Roma*, 1816. 8°, pp. 264. 8 fcs.

"An analytical and chemical essay on the mineral colours, with the means of compounding the enamels and glazes; with annotations by P. Palmaroli."

MARESCHAL (A. A.).—Imagerie de la Faïence. Assiettes à emblèmes patriotiques, periode révolutionnaire; 1789 à 1795. *Beauvais*, 1865. 4°; 120 pls. in col. 40 fcs.

"Pictures on faïence. Plates with patriotic emblems; period of the Revolution."

Mareschal was a dealer in curiosities established at Beauvais. A man of taste and education, he was also a man of great business capacities. Was it on account of the sure profits that—as a man of business—he could foresee in that direction that he became so suddenly a fervent propagator of the new fad introduced by Champfleury to the collectors of old faïence? We hardly dare to say so. Be it as it may, as a matter of fact, before the search for rudely painted plates with political emblems had started in earnest, he had ransacked farmsteads and villages, and in a very short time his large showrooms were crammed full with specimens obtained for a few sous from the peasants of the district. The publication of an album containing reproductions of the best known types was sure to give some value to the many duplicates he had judiciously stored up; it was, at any rate, a good means of securing the success of the speculation. He could draw fairly well on stone, and becoming his own publisher, the venture was for him a comparatively easy matter. We had said somewhere else (see Fiéffé) what we thought of the unsightly productions of these uncouth soup plates from the point of view of the artist or the ceramist; we feel sure that the historian, curious of tracing the popular feelings of the Revolutionary era, would have been more than satisfied with the tenth part of the wearisome repetition of the clumsily scrolled emblems, mostly without dates, given in the two thick volumes Mareschal has published on the subject.

—— Les faïences anciennes et modernes; leurs marques et décors. *Beauvais*, 1868. 8°, pp. 121; with 101 col. pls., and 16 pp. of marks. 25 fcs.

"Ancient and modern faïences: their marks and decoration."

—— Imagerie de la faïence française. Assiéttes à emblèmes patriotiques comprenant la periode révolutionnaire. Orné de 241 types, lithographiés d'après les pièces originales et classés par ordre chronologique de 1750 à 1830. *Beauvais*, 1869. 8°; introductory notices, 120 col. pls., and 18 pp. of tables. 40 fcs.

"Pictures of the French faïence. Plates, with patriotic emblems, comprising the period of the Revolution. Illustrated with 241 types, lithographed from the original specimens and arranged in chronological order."

An amplification of the volume previously published on the same subject. This one contains still more soup plates, but we do not know for what reason it does not give any example of the pieces of other forms, such as jugs, tureen dishes, inkstands, flower pots, etc., which were produced at the same period.

—— La faïence populaire au xviii^{e} siècle; sa forme, son emploi, sa décoration, ses couleurs et ses marques. 112 planches en couleur d'après les piéces originales, dessinées et chromolithographiées sur fond teinté. *Paris*, 1872. 8°, pp. 16; with 112 pls. 25 fcs.

"Popular faïence of the eighteenth century. Its form, use, decoration, colours, and marks. Drawn and chromolithographed after the original pieces, and printed upon tinted ground."

—— Les faïences anciennes et modernes, leurs marques et décors I. Faiences étrangères. 2^{e} edition revue, corrigée et augmentée de marques et de décors nouveaux dessinés et chromolithographiés d'après les pièces originales. *Paris*, Delaroque, 1873. 8°, pp. viii-65. Subjects printed in colour in the text, and 22 pp. of marks. 25 fcs.

—— II. Faïences francaises. *Paris*, Delaroque, 1874. 8°, pp. xiii;

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with 60 subjects printed in colour, and 23 pp. of marks. 25 fcs.

An enlarged edition of the work published in 1868. Upon each page a fragment of polychromic decoration is lithographed as representing the leading style of one manufactory. A short historical account of that manufactory is printed upon the remaining space. The effect of these bright patches of colour, intervening amidst the printed matter, is pleasant in the extreme. At the time of the collecting rage a copy of these volumes, bound in sky-blue morocco, was a most charming present to offer to a lady collector. The ceramic student of the sterner sex might cavil at having to accept such meagre and insignificant fractions of an often indifferent design as typical examples of the best styles of faïence decoration. But we are told that they have all been reproduced from the specimens exhibited in the showroom of the author; in such a case we must look at the plates as illustrating the contents of a private collection, rather than presenting a selection of the masterpieces of the ceramic art.

—— Iconographie de la faïence. Dictionnaire, illustré de planches reproduisant en couleur la note dominante des principales fabriques, le nom des artists céramists, et les localités où ils ont travaillé; enfin les marques qui se rencontrent le plus ordinairement sous les faïences de tous les pays et les font le mieux reconnaitre. Dessins inédits. *Paris*, 1875. Sq. 12°, pp. 133; with 13 chromolith. pls. 10 fcs.

"The iconography of faïence. A dictionary illustrated with coloured plates, on which the characteristic style of the chief manufactories is represented, and containing the names of many ceramic artists, with those of the localities where they have worked; also the marks which occur most frequently on the faïence of all countries, and through which they may most easily be recognised."

The particular feature of this charming little volume is that to the alphabetical list of monograms to be found in other books of marks are added the names of potters and painters recorded in ceramic history, but which have not hitherto been found inscribed upon any piece of faïence. The list is very incomplete, for the monographs of the ancient faïence works are full of such names; we do not think that to give the whole roll of them would ever serve any practical purpose.

—— La céramique et les faussaires. *Paris*, 1875. 32°, pp. 32.

"Ceramics and the forger."

In describing the many tricks and dodges employed by the forger of pseudo antiquities, an experienced connoisseur could make a very amusing and instructive book. Contrary to our expectation, this paper contains nothing of the kind. It is a mere warning to collectors to be on their guard against imitations, and to deal only with respectable members of the trade.

MARINI (G.). — Iscrizioni antiche doliari, publicate per cura dell'-Accademia di conferenze storico-giuridico dall Comm. G. B. de Rossi; con annotazioni del Dott. E. Dressel. *Roma*, Salviucci, 1884. 4°.

"Inscriptions of the antique Roman pottery, published under the care of the Academy of historico-legal conferences by Comm. G. B. de Rossi, with annotations by Dr. E. Dressel."

The original MS., preserved in the Vatican library, was written by Monsignore Gaetano Marini in 1799. Numerous inscriptions found upon bricks, tiles, vases, lamps, as well as upon the dolia, in short, upon all kinds of Roman terra-cottas, had been collected and classified by the writer.

MARQUAND (Allan).—Andrea della Robbia's Assumption of the Virgin in the Metropolitan Museum. *New York*, 1891. 8°, pp. 10; with 2 pls.

Description of an altar-piece which has suffered from injudicious restorations.

—— Some unpublished monuments by Luca della Robbia. *Princeton*, 1894. 8°, pp. 17; with 5 pls.

Mr. Marquand has contributed several other papers on the subject of the Della Robbia and their work to the American periodicals.

MARQUIS (Collection). — Catalogue of sale. *Paris*, 1883. 12°.

Oriental porcelain.

—— Catalogue of sale. *Paris*, 1889. 4°, pp. 102; with 10 photogr. pls.

Faïences, Nos. 528-541. Porcelain, Nos. 542-736.

MARRYAT (J.).—Collection towards a history of pottery and porcelain in the fifteenth, sixteenth, seven-

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teenth and eighteenth, centuries; with a description of the manufacture, and a list of monograms. *London*, J. Murray, 1850. 8°, pp. xv-381; with 12 col. pls., and 118 text illustrs. £1, 5s. Second and third edition, 1857-1868. A French translation by D'Armaillé and Salvetat, with annotations and preface by D. Riocreux, was published under the title *Histoire des poteries, faiences et porcelaines. Paris*, Renouard. 1866. 2 vols. 8°.

Joseph Marryat occupies a foremost place in the group formed by the clear-sighted amateurs who, towards the middle part of the last century, foresaw the importance that ceramics would shortly assume among the finest productions of the minor arts of the past, still waiting, at that moment, for universal recognition. The "Cabinets of the curiosities of nature and art," heterogeneous assemblages of rarities of all kinds, which were the pride of the antiquary of yore, had had their time. Marryat was one of the first to understand that, to unite with a fascinating interest the largest measure of instructive efficiency, a collection should be limited in its scope to the illustration of an unique branch of knowledge. By applying his unflinching efforts to the gathering of representative specimens of the best pottery and porcelain of all times and countries, he had opened new vistas to the collecting pursuit.

The book he published for the instruction of his fellow-collectors was to act as a powerful agent for the diffusion of a new taste. It may be said that a work of that order is usually the outcome of the general tendencies of the period. But, on the other hand, it has often happened that the spread of a newly-born infatuation could be largely attributed to the influence of a book in which some impressive writer had developed the subject. Be it as it may, in the present case one cannot deny that the publication of Marryat's *Contribution towards the history of Pottery* has stimulated not a little the formation of ceramic collections and the growth of ceramic literature.

The plan he adopted for its preparation was quite a new departure in the framing of a history of ceramics. A few years before, Brongniart had, it is true, sketched in broad lines the evolutions of the potter's art from ancient to modern times. Marryat may have been influenced and assisted to a certain extent by that masterly essay. But the mass of materials still required to complete the scheme had to be obtained mostly from unexplored sources. A constant visitor to public libraries, partial to the examination of out-of-the-way books, the intended historian ferretted out of ancient records and documents, the perusal of which might have tired a less persevering compiler, information of the highest importance. In fact, some of the passages he extracted from undeniable authorities have preserved their full value, and may still be quoted in settlement of the question to which they relate.

One has, however, to regret that, notwithstanding the care he took to support his statements with documentary evidence, he was, in some instances, drawn into adopting an erroneous inference. A false interpretation of a phrase in some old writer, a misleading specimen, or the incorrect attribution of a mark, have occasionally put him on the wrong track, and resulted in an undeniable mistake. It would be futile and injudicious to go to the trouble of refuting the fallacious speculations which passed current at the moment, some of which he accepted blindfold as established facts. In the present state of knowledge no blunders of the kind, long ago disposed of, could ever mislead anyone. To form a fair appreciation of the value of the work, we must take it as it stands, with its faults and shortcomings. An impartial critic will give it full credit for the amount of original matter that was pressed into it. Such a conscientious desire to arrive at the true solution of standing queries, such a display of sagacity in the efforts made to gain that end, are seldom seen evinced to an equal degree in any of the general ceramic histories that have been subsequently given to us. For what it has done in the past in the interest of the cause, if not for its actual utility as a reference book, Marryat's work is entitled to our highest consideration.

MARRYAT (Collection). — Catalogue of sale. *London*, Christie's, Feb., 1866. 8°, pp. 67; with illustrs. from Marryat's *History of Pottery and Porcelain.*

The ceramic collection, comprising 1,001 Nos., realised £5,600.

MARSH (C.).—An essay on the cameos of the Barberini vase with a view to an explanation of them. *London*, 1787. 8°.

MARTEAUX (Ch.) and LEROUX (M.). — Catalogue descriptif du Musée gallo-romain d'Annecy. *Annecy*, Abry, 1895. 8°, pp. 130. 2 fcs.

Potters' marks.

MARTENET (E.). — Bernard Palissy. Conference à l'Asile de Vincennes. *Paris*, Hachette, 1868. 18°, pp. 50. 2 fcs.

A lecture delivered before the inmates of the Vincennes Asylum.

MARTHA (Jules).—Catalogue des figurines en terre cuite du Musée

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de la Société Archéologique d'Athènes. *Paris*, 1880. 8°, pp. 233; with 8 photogr. pls. 10 fcs.

"Catalogue of the terra-cotta figures in the museum of the Archæological Society of Athens."

A plan for the classification of terra-cotta figures—a comparatively new branch of the antiquarian science—had hitherto scarcely been touched upon in the works of special writers. Mr. Martha has exerted his own judgment in the arrangement of the various specimens described in the present catalogue. The method he has followed might obviously be adopted with advantage. It is grounded on the geographical order. Groups are formed of all the figures found in the same locality. An alphabetical index refers to them again, ranged in order of subjects. The following sections are comprised in the instructive preface:—The places in which terra-cotta figures are most abundantly found in Greece; the nature of the clays employed in the various centres of manufacture; the particular processes used by the makers of each district; lastly, the general characteristics which may help to determine the origin of the typical specimens, and the period to which they belong.

—— L'Art étrusque. *Paris*, F. Didot, 1889. 4°, pp. 635; with 4 col. pls., and 400 text illustrs. 25 fcs. Chap. xvi., Ceramics, pp. 451-496; references to the architectural terra-cotta of the Etruscans occur in many other chapters.

Mr. Martha, a member of the School of Archæology of France at Athens, has applied his studies to the investigation of the perplexing questions still left in suspense through our imperfect knowledge of Etruscan civilisation. Architectural remains and plastic monuments testify to its greatness, but scarcely any records exist of the cities in which they stood; the inscriptions they bear, which might have assisted us in tracing the history and the customs of the people, have baffled the sagacity of all philologists, and remain undeciphered. In vain has the soil of many necropolises been upturned and searched over and over again; the tombs have given up their mysterious contents, but the dead bodies have kept the secret of their worldly existence. Work upon work has been written on the subject, each offering a different solution of the problem, always depending on the strength of a new hypothesis suggested by specious conjecture. More confusion than enlightenment has resulted from this conflict of opinion. Mr. Martha has bravely journeyed, torch in hand, through the meanders of an apparently inextricable labyrinth, and if his course has not led him to the central light, he has at least been enabled to describe to us all the marvels which line the paths.

With respect to ceramics, he has done much towards bringing into comparative order the various kinds of pottery of true Etruscan origin. In the making of terra-cotta the potters of Etruria were unrivalled in the world, and no other country has made such a general use of fictile work. The wooden construction of the temples was disguised under a covering of ornamented bricks and tiles; the statues with which they were adorned were more often made of burnt clay than of marble or bronze. Numerous sarcophagi, of enormous dimension, surmounted with groups of life-size figures, bear witness to the ability with which technical difficulties were surmounted.

How to discriminate between the local productions and the objects imported from foreign countries has long remained one of the most perplexing subjects of discussion. The present work throws much additional light on the question. Although nine-tenths of the painted vases preserved in our museums were discovered in the soil of old Etruria, the style of decoration of the larger number of these vases, the Greek inscriptions they usually bear, together with the name of well-known Greek artists, compel us to recognise that they must have been partly imported from Greece, and partly made on the spot by the Hellenistic potters who immigrated into Italy towards the seventh century B.C. In the latter case the rudeness and vulgarity of the paintings goes far to show that only common artisans ever settled in the country.

There is, of course, a great abundance of pottery of undoubted Etruscan origin. The author has attempted to classify the diverse types into chronological order, according to the relation they bear to the respective antiquity of the sepulchres in which they were discovered. The first period is that of the Pozzi, or tombs sunk in the shape of a well; in these nothing but coarse and plain terra-cotta vessels of a greyish colour have ever been found. Next comes the period of the "Fosse," or graves excavated in the soil in the horizontal direction; these contain vases of red and black clay of more elegant form, some of them being decorated with incised traceries of geometrical character. Lastly, at the epoch when sepulchral chambers began to be hewn in the sides of perpendicular rocks, the most characteristic and undeniable productions of the Etruscan potter make their first appearance. They constitute the large group of black pottery to which the Italians have given the name of "Buccaro nero." Several illustrations of this class are given in the book. Neither in shape nor in style of decoration do they recall the influence of Greek art; their mode of manufacture also differs widely from that of the Greek vases. The subjects embossed upon the surface consist generally of fantastic animals and long processions of stiff personages or monstrous deities belonging to Etruscan mythology. These reliefs are pressed separately in partial moulds and stuck upon the vase after it has come out of the hand of the thrower. Genuine examples of this kind, never found out of Etruria, may safely be considered as the true representatives of the national art. This characteristic style seems to have completely disappeared towards the end of the fourth century B.C., and the Greek imitations, made at a later

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period, have nothing in particular that can assist the archæologist in distinguishing them from the imported pottery.

MARTIN (Alexis).—Arts Céramiques. Faïences et Porcelaines. 37 dessins de Schmidt et 195 monogrammes. *Paris*, Hennuyer, 1886. 8°, pp. 227. 6 fcs.

"Ceramic Arts. Faïences and Porcelain."

Handbook made up according to the approved pattern. Printed either for the entertainment of the man of leisure, or to be given as a prize to school boys, certainly not for the benefit of the ceramic student, already well provided for in this class of literature. It contains no special feature, for one can hardly call attention to the introductory chapter, in which advice is given to the collector upon the best way of decorating a dining-room with ancient faïences.

MARTIN (Auguste).—Architecture et Céramique. Recherches et études sur leurs formes depuis les Egyptiens jusqu'à nos jours. *Bourges*, Jollet, 1865. 4°. 2 parts. Pp. 16; with 4 pls. (all published).

"Architecture and Ceramics. Researches and studies on their shapes from the times of the Egyptians up to the present day."

A radish and a turnip truncated at the inferior part are the first examples presented by the author to demonstrate that the form of Egyptian vases were evidently borrowed from that of those vegetables. The system he intended to develop was that in architecture, as well as in ceramics, all shapes are derived from the imitation of a natural object. How he would have succeeded in applying his theory to all the creations of ancient plastic art still remains uncertain, for the work did not go farther than the first two parts.

MARTIN (F. R.).—Moderne Keramik von Centralasien. *Stockholm*, Chelius, 1897. Sm. fol., pp. 9; with 11 phototyp. and 6 col. pls. Descriptive notices and illustrs. in the text. Publ., £1, 5s.

"The modern ceramics of Central Asia."

A collection of faïence dishes, made in Turkestan at the present day, brought back and described by the collector. They are coarse pieces of debased manufacture. The decoration is of such a commonplace character that in the vulgar arrangements of scrolls, leaves, and rosettes, almost similar in shape to those we are accustomed to see painted upon the gaudy pottery used by the peasants of some European countries, we can scarcely find traces of an Oriental origin.

—— F. R. Martin's Sammlungen aus dem Orient in der allgemeinen Kunst- und Industrie-Ausstellung zu Stockholm, 1897. *Stockholm*, 1897. 4°, pp. 8; with 8 phototyp. pls.

"The Oriental collection of F. R. Martin at the Stockholm Exhibition, 1897."

General views of the exhibition rooms; the pottery in the collection is shown on such a reduced scale that little can be seen of it besides the shapes.

—— The Persian lustre vase in the Imperial Hermitage at St. Petersburg, and some fragments of lustre vases found near Cairo, at Fostat. *Stockholm*, G. Chelius, 1900. 4°, pp. 8; with 6 heliogr. pls. 10s.

A complement to Henry Wallis' works on Persian pottery. The vase described in this paper was once in the Basilewsky collection; the fragments of Persian and Egyptian ware are in the author's possession.

MARTIGNY (l'Abbé).—Lettre à Mr. Ed. Le Blant sur une lampe chrétiénne inédite. *Belley*, 1872. 8°, pp. 16; pls.

"A letter to Mr. Ed. Le Blant on an inedited Christian lamp."

A dissertation upon the frequent occurrence of the biblical subject of Jonah upon the ancient terra-cotta lamps.

MARX (R.).—Auguste Rodin, Céramist. *Paris*, 1907. 4°; with 18 heliogr. pls., reproducing in black and in colour the chief works in porcelain executed by A. Rodin at the National factory of Sèvres 25 fcs.

MÄRZ (J.).—Die Fayencefabrik zu Mosbach in Baden. *Jena*, Tischer, 1906. 8°, pp. 110. 3 m.

"The faïence factory of Mosbach in Baden."

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MASKELL (W.).—The industrial arts. Historical sketches with numerous illustrations. *London*, Chapman, 1876. Sq. 8°, pp. xiv-276. (One of the South Kensington Museum handbooks.)

Contains a chapter on pottery and porcelain (pp. 119-186).

MASNER (Karl).—K. K. Oesterreich. Museum für Kunst und Industrie. Die Sammlung antiker Vasen und Terracotten in K. K. Oesterreich. Museum. Katalog und historische Einleitung. *Wien*, C. Gerold's Sohn, 1892. 4°, pp. xxv-104; with 10 phototyp. pls. and 36 illustrs. 20 m.

"Catalogue of the collection of antique vases and terra-cottas in the R.I. Museum of Industrial Art at Vienna."

The specimens bought in 1865 from A. Castellani, at Rome; the collections Scaramanga, Blum-Blankenegg, etc., have formed the foundation of this part of the Vienna Museum. It contains 951 Nos. The plates are photographed from the originals.

MASON (G. C.).—The application of art to manufacture. *New York*, 1858. 8°. Porcelain. The Chinese manufacture of porcelain; terra-cotta, pp. 194-248; with 20 illustrs.

MASSILLON-ROUVET.—Les Conrade. Introduction des faïences d'art à Nevers. *Nevers*, Valliére, 1898. 8°, pp. 23; with facsimile of signatures.

—— Les Conrade, leurs faïences d'art. Suivi d'une critique. *Paris*, May, 1901. Sq. 8°, pp. 55; with 2 pls. 2 fcs.

"The Conrads and their artistic faïence."

On the strength of three specimens exhibited in the Nevers Museum, and so far considered as being of Italian manufacture, the writer attempts to establish that painted faïence was made at Nevers before the time fixed by previous historians. In the subject of Rinaldo and Armide, painted upon one of the dishes, he has no hesitation in recognising an allegorical representation of the Duke of Nevers, with his faithful town personified by the female figure seated upon his knee. A cupid balancing himself upon the branch of a tree is offering to the couple a fruit that anyone might take to be a common apple, but which, we are told, is a clear emblem of the art of faïence making. As to the attribution of these pieces to very early manufacture it rests only on speculation; neither of them being signed or dated.

MASSON (B.).—La céramique en Tunisie. *Paris*, 1896. 8°, pp. 15; with 3 illustrs. (Reprint from the *Bulletin de Géographie Commerciale.*)

It is only in the conservative Orient that the technics and ornamental style of a most antique industry can be seen perpetuated in the productions of modern times. The Berber potter of Tunis has preserved, almost in its integrity, the tradition he has inherited from his Phœnician ancestors. He departs little from the typical forms of the terra-cotta vessels largely represented in the burial grounds of Rhodes and Cyprus, and the black and red traceries, with which he decorates his modest pots, repeat unconsciously the archaic arrangements of palmettes and the alternate bands of geometrical designs and of fantastic animals we are accustomed to see upon classical specimens.

To another influence is due the origin of the polychromic faïence of the Tunis tile-maker. When the Moors, banished from Spain, came to settle on the African coasts they brought along with them new arts and new trades. They made tiles glowing with bright colours, in the sumptuous Hispano-Moresque taste, a remnant of the Persian tradition that their ancestors had imported into Europe. This Persian influence still pervades, unrestricted, the gorgeous enamelled tiles of Tunisian Nebeul.

Mr. Masson, who has made, on the spot, a long and thorough study of the ceramic industry, has come to the conclusion that the conduct of the work in the potters' shops has remained exactly what it was at the earliest period, and that some teaching is to be found there that would be of advantage to modern manufacture.

This able paper is more than a monograph of Arabian ware; it is a valuable document towards the general history of ceramic art.

MASSON (F.).—Sèvres China in Mr. Chappey's collection. *Paris*, 1905. Sm. fol., pp. 32; with num. illustrs. (A special No. of *L'Art.*)

MATAGRIN (A.).—Bernard Palissy, sa vie et ses ouvrages. *Bordeaux*, 1862. 8°, pp. 47. (Reprint from the *Revue des races latines.*)

One of the essays sent to the "Palissy competition" at Agen in 1855. We cull from this notice the following paragraphs:—"Palissy

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embodies all the achievements, all the glories of the times in which he lived; his genius symbolises that of his century. Palissy was much more than a skilled artisan, a great artist, an original and glorious writer; in short, much more than an admirable genius—he was an heroic character!" A short biography and long quotations from the original text complete this notice which, we might say, "typifies" the larger part of the "Palissy literature."

MATHESIUS (Johan).—Sarepta: darinn von allerley Bergwerck und Metallen, was ir Eygenshafft und Natur und wie sie zu Nutz und gut Gemacht guter Bericht gegeben, etc. . . . *Nürnberg*, 1562. Fol. Other edits., 1564, 1571, 1578, 1587.

"Sarepta: wherein an account is given of mining of all the metals, of their nature and properties, and of the methods of bringing them into use."

The ninth discourse treats of Tin, Lead, Litharge, Bismuth, Antimony, and of the use that the potters of the time made of these metals for their glazes and colours. Mr. Friedrich, in his life of Hirshvogel, has given all the passages of Mathesius work which refer to the potter's art. The technical knowledge of the old writer appears often to be of questionable accuracy.

MATHIEU-MEUSNIER (Collection). — Catalogue des faïences Persanes, Italiennes, Hispano-Mauresques, Hollandaises et de presque toutes les fabriques françaises. *Paris*, 1864. 8°, pp. 27; with 4 photos.

The sculptor, Mathieu-Meusnier, had been one of the early collectors, and his collection, made at a very modest cost, contained, however, many remarkable specimens.

MATHON. — Notes descriptives sur quelques vases du Musée de Beauvais. *Beauvais*, 1860. 8°, pp. 3; with 1 pl.

"Description of a few vases in the Beauvais Museum."

Frankish and mediæval pottery of the usual types.

MATSUGATA.—Le Japon à l'Exposition universelle de 1878. Publié sous la direction de la commission Impériale Japonaise. *Paris*, impr. Chamerot, 1878. 2 vols. 8°, pp. 159, and vii-192. 10 fcs.

"Japan at the International Exhibition of 1878. Published by the Imperial Commission of Japan."

The work is divided into the following sections:—P. 1, Geography and history of Japan; P. 2, art, education, teaching, industry, products, and horticulture. In vol. ii. will be found the chapter on pottery and porcelain, pp. 23-64. It has been reprinted in a separate form.

MATTER.—Antiquités de Rheinzabern. *Strasbourg*, s.d. 4°, pp. 4; and 14 pls. in outline, lithogr. by Engelmann (pl. 13 was never printed). Illustrated wrapper. 5 fcs.

"Antiquities of Rheinzabern."

Rheinzabern, near Lauterbourg, was one of the largest settlements of Roman potters in Europe; repeated excavations on the spot have yielded large crops of curious specimens of ancient pottery. The insignificant selection reproduced on the plates is accompanied by a short and bad descriptive text by Schweighauser.

MATTHAEY (Carl).—Abbildungen der neuesten Façons fur Porzellan Steingut- und Töpfer-Waaren von C. Matthaey in Dresden. *Weimar*, Voigt, 1841. Fol., pp. 6; with 8 lith. pls. (Part I.)

"Designs of the newest models for porcelain, stoneware, and pottery."

MAW & CO.—Patterns of encaustic tiles, geometrical, mosaic, and plain tile pavements, and majolica and enamelled wall tiles, white glazed tiles, etc., Benthall Works, Broseley, Salop. *S.l., n.d.* (1866?). Imp. 4°, pp. 4; and 44 pls. in col. The price list is printed separately. 8°, pp. 32.

The encaustic tile works carried on at Worcester by Messrs. St. John, Flight & Barr were purchased by Messrs. Maw, and in 1852 removed to the Benthall Works, near Broseley.

MAWLEY (R.)—(Anon.).—Pottery and porcelain in 1876. An art student's ramble through some of the china shops of London.

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London, Field & Tuer, 1877. 8°, pp. 82. Privately printed.

It may be said of certain books as of certain wines, "Let them lay by for a number of years; it is not yet time to appreciate their true worth." A rather unpalatable liquid will, later on, become a luscious beverage; an insignificant little volume may, one day, prove to be a treasure of information. In the present one are consigned the impressions and remarks of a collector of modern art china, as he went on through his shopping expeditions. The account of each journey of this "up-to-date" pilgrimage is headed by the facsimile of the press advertisement, through which one of the leading dealers endeavours to attract the pilgrim to his shrine, or, to speak more plainly, to his well-stocked showrooms. To the Londoner of our days, somewhat impervious to the poetical sensation that can be derived from the contemplation of a china shop, the tale unfolded in these pages may appear overdrawn in the extreme. But when one or two hundred years have gone by, we can imagine what will be the rapture of the china collector—if any are left in that distant futurity—when he happens to have the good fortune of meeting with an odd copy of this most accurate and detailed record of the conditions of the art china trade in England at that unparalleled period of its prosperity.

MAXE-WERLY (L.). — Etude sur les carrelages du Moyen-Age. *Paris*, 1894. 8°, pp. 16; illustrs. 1 fc. 50 c.

"A study on the tile pavements of the Middle Ages."

The author's object is to establish that geometrical designs formed by the arrangement of small pieces of pottery of various forms and colours has preceded the schemes of decoration executed in square tiles for the pavement of the mediæval churches.

MAXIMIS (Fr. X. de). — Musei quod Gregorius XVI. Pont. Max. in ædibus Vaticanis constituit monimenta linearis picturæ exemplis expressa et ad utilitatem studiosorum antiquitatum et bonarum artium publici juris facta. *Romæ*, ex ædibus Vaticanis, 1842. 2 vols. Fol.; with 238 engr. pls. £6.

A noble work, published at the expense of the Pontifical government, to illustrate the products of the excavations made in the Etruscan necropolis, which were to be subsequently deposited in the Gregorian Museum at the Vatican. One of the volumes is devoted entirely to the reproduction of Etruscan and Greek vases, among which are included many examples of the highest order. A text, in Italian, accompanies the plates, faithfully drawn and cleverly engraved. Terra-cottas, pls. 34-51; painted vases, pls. 1-90.

MAYAND (S. P.).—Recherches sur les murs vitrifiés. *Sens*, 1893. 8°, pp. 22; with 1 plan. 2 fcs.

"Researches on vitrified walls."

The origin, the structure, and the presumed dates of the vitrified forts are studied in this paper, in which will also be found the description of the method employed for melting small pieces of granite mixed with a fusible medium, and uniting together the blocks of stone of which the wall was formed by pouring the melted mixture between the interstices.

MAYENCE.—Fouilles de Délos. Les réchauds en terre cuite. *Paris*, Thorin, 1903. Sm. 4°, pp. 31; with 59 text illustrs. (Reprint from the *Bulletin de Corresp. Hellenique.*)

"The Delos excavations. Terra-cotta warming stands."

MAYER (J.). — A synopsis of the history of the manufacture of earthenware; with reference to the specimens in the Exhibition of the Liverpool Mechanic's Institution. *Liverpool*, 1842. 8°, pp. 12.

—— On the art of pottery; with a history of its progress in Liverpool. *Liverpool*, D. Marples, 1855. 2nd ed., 1873. 8°, pp. 97; woodcuts. 3s.

The name of Joseph Mayer will long be remembered by the antiquaries and collectors of England. The magnificent collection he presented during his life to the town of Liverpool, where he had been established for many years as a silversmith and jeweller, partly testifies to the activity and sure taste he had displayed in his search for rare and precious works of art; important as was the gift, it formed but a portion of the treasures in his possession. These latter, and the house in which they stood, were bequeathed to his native village.

Many remarkable specimens of Liverpool pottery and porcelain were included in the collection now in the Liverpool Museum. The authenticity of each of these specimens had been carefully established by means of the traditional and documental evidence supplied by the local families from which they had been obtained. When J. Mayer decided to publish the information he had received, little or nothing was known about the Liverpool potteries. He suc-

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ceeded in fixing the places where stood the most ancient factories, he found the names of the manufacturers, and followed the march and progress of local manufacture. He told us how to the making of the Delft ware, in which the potters had particularly excelled, was soon added a most successful imitation of the "salt glaze" and "cloudy" ware of Staffordshire. Later on, following upon the steps of Josiah Wedgwood, they produced a "cream colour ware" which would creditably compare with that of the greatest potter of the times, and which they were the first to decorate with transfer printing. At about the same period Chaffers and other makers showed that the manufacture of porcelain had no secrets for them.

After having established beyond any doubt that pottery-making had once been one of the chief industries of the town, he was obliged to acknowledge that, owing to the absence of marks and our imperfect acquaintance with the distinctive characteristics of the ware, only a very few pieces had so far been identified as being undoubtedly of local origin.

MAYER (M.).—Ceramica dell'Apulia preellenica. Part I. La Messapia; with 22 illustrs. Part II. La Peucezia; with 3 pls. and 34 illustrs. (In *Röm. Mitth.*, 1897-99.)

"Pre-Hellenic ceramics of Apulia."

—— Vasi dipinti scoperti in tombe della necropoli canosina. *Roma*, 1898; with 17 illustrs. (In *Notizie degli Scavi.*)

"Painted vases discovered in the Necropolis of Canosa."

MAYFART (J. W.). — Die Porcellan Fabrikation. *Sonderhausen*, 1844. 8°.

"The porcelain manufacture."

MAYR (M.).—Die keramische malerei . . . für Dilittanten, Kunstgewerbetreibende und Techniker. *Augsburg*, 1901. 8°, pp. 104; cuts. 2 m.

"Ceramic painting . . . for amateurs, the industrial artist, and the china painter."

MAZARD (H. A.).—Musée des antiquités nationales de Saint-Germain-en-Laye. La Céramique. *Saint-Germain-en-Laye*, 1873. 12°; with 6 pls. 6 fcs. (100 copies printed.)

"Museum of national antiquities at St. Germain-en-Laye. Ceramics."

Description of the pottery of the prehistoric, Roman, and Gallo-Roman periods discovered in France and preserved in the Museum of Saint Germain.

—— Céramique. De la connaissance par les anciens des glaçures plombifères; relevé des terres cuites antiques revétues de glaçures plombifères, existant dans les divers musées et collections. *Paris*, Morel, 1879. 4°, pp. 72; with 2 col. pls. and text illustrs. 10 fcs.

"Ceramics. Of the knowledge of lead glazes possessed by the ancients; a catalogue of the antique terra-cottas covered with a lead glaze, preserved in various museums and collections."

Plain terra-cotta constituting, as a rule, the bulk of ceramic objects discovered in the excavations, doubts have sometimes been entertained as to whether the Greek and Roman potters had ever completed their productions with the application of a vitreous coating. The long undetermined smear which varnishes the surface of the Samian ware being the sole exception. A little more attention given to that question would have settled it long before. Howbeit, Mr. Mazard was the first to make a special study of the subject, and to show that the composition of lead glazes, and even of opaque enamels, was well known in classical time. He has collected information respecting the examples of antique pottery glazed with lead preserved in the museums of Europe, and drawn a descriptive list of those which were thus brought under his notice. He came to the conclusion that Tarsa, in Cilicia, had been the great centre of the glazed ware manufacture. The art of enamelling had been imported there from Egypt, and it was from the Tarsa potters that the Romans borrowed the custom of covering earthen vessels with metallic glazes of various colours. Since that essay was written examples of antique glazes have turned up from all sides, and the list drawn by Mr. Mazard would appear a very poor one by the side of the one that could now be given.

MAZE (Alphonse).—Notes d'un collectionneur. Recherches sur la Céramique. Aperçu chronologique et historique avec marques, monogrammes et planches photoglyptiques d'après le procédé de la maison Goupil. *Paris*, impr. A. Le Clere, 1870. 4°, pp. 278; with 29 pls. 60 fcs.

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"A collector's notes. Researches on ceramic art. Chronological and historical compendium, with marks and monograms; illustrated with photoglyptic plates by the Goupil process."

The letterpress, compiled from well-known authorities, offers no particular interest. The plates, remarkable examples of the Goupil process, contain 145 reproductions of choice specimens, all drawn from the author's collection.

MAZE-SENCIER (Alph.).—Le livre des collectionneurs. *Paris*, Vve. H. Renouard, 1885. 8°, pp. 878; illustrs. in text. 20 fcs.

"The collector's handbook."

A sort of *vade-mecum* for the general collector, in which all branches of "curiosity" are dealt with in turn. Each chapter contains a historical summary of the subject; a selection of marks; extracts from sale catalogues, giving the prices obtained by exceptional specimens; and, finally, a full list of the amateurs who, in various countries, possess the finest collection in each speciality. Ceramics and terra-cottas are treated on the same principle. These chapters furnish special information, which the collector would have some difficulty in obtaining elsewhere.

MAZZA (D.).—Indice delle antiche stoviglie dipinte possedute d'all' Ospizio de'Cronici ed invalide di Pesaro. *Pesaro*, 1857. 4°.

"Catalogue of the ancient painted pottery in the possession of the Hospital for Incurables at Pesaro."

In the year 1857 the collection of majolica formed by Domenico Mazza, of Pesaro, and presented by him to the hospital he had founded, passed by purchase into the possession of the town. This collection, comprising close on five hundred pieces, is now exhibited in the civic museum.

MEASHAM TERRA-COTTA CO. — Pattern book of architectural terra-cotta (1892). Obl. fol.; 20 pls. *Measham, near Atherstone.*

MEESTER (M. de). — Les industries Céramiques en Belgique. *Bruxelles*, Lebégue, 1907. 8°, pp. 180; with numerous pen and ink sketches, etc. 4 fcs.

"Ceramic industries in Belgium."

This handbook treats especially of the manufacture of bricks and tiles. It contains a complete directory of all the pottery manufacturers in Belgium.

MÉGRET (Ad.).—Etude sur les canons de Polyclète. Appendice de la forme humaine come principe generateur appliqué à la confection des vases grecs et romains. *Paris*, 1892. 8°; with 10 pls. 2 fcs. 50 c.

"A study on the canons of Polycletus. Appendix of the human form considered as a generative principle applied to the fashioning of Greek and Roman vases."

MEIER (P. J.).—Neue Durisschalen des berliner Museums. *Berlin*, 1882. 4°, pp. 27; with 4 pls.

"A tazza by Duris, lately added to the Berlin Museum."

MEILLET (A.).—De la fabrication des poteries dans l'antiquité au point de vue technique. *Montauban*, 1867. 8°, pp. 22.

"Pottery manufacture in antiquity considered from the technical point of view."

Curious conjectures on the nature of the glaze of the Samian pottery.

MEINDEL (C.). — Die Bereitung der Farben zur Porcellanmalerei. Nebst Anhange, die Auflösung des Goldes zum Malen des Porzellans enthaltend. *Quedlinburg* (1850). 8°.

"The preparation of colours for china painting. With a supplement on the method of dissolving the gold adhering to painted porcelain."

MELCHIORRI.—Intorno al rapimento di Egina figlia di Asopo, espresso in un vaso etrusco del museo Gregoriano. *Roma*, 1838. 4°; pls.

"Notice of an Etruscan vase with the rape of Egina, daughter of Asopus, in the Gregorian Museum."

MELIDA (J. R.). — Sobre los vasos Griegos, Etruscos, e Italo-griegos del Museo Arqueologico nacional. *Madrid*, 1882. 12°, pp. 48; with 6 illustrs.

"Remarks on the Greek, Etruscan, and Italo-Greek vases in the National Museum of Archæology at Madrid."

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MELLEN (J. von). — Historia urnæ sepulchralis sarmaticæ, etc. *Jenæ*, 1679. Sq. 8°, pp. 40; with 4 pls. 4 m.

"History of the sepulchral urns of the Sarmats."

MELLOR (Dr. J. W.).—Communications from the County Pottery Laboratory, Staffordshire. *London*, 1907. 8°.

A series of technical papers describing the experiments conducted in the laboratory of the Victoria Institute, Tunstall. (Reprint from *The Pottery Gazette.*)

MÉLY (F. de).—La céramique italienne. Sigles et monogrammes. *Paris*, F. Didot, 1884. 8°, pp. 248; with a portr. of Giorgio Andreoli, views of the ancient centres of manufacture, and numerous marks. 5 fcs.

"Italian ceramics: marks and monograms."

A complete dictionary of all the names, marks, or distinctive signs found upon the pottery and porcelain of Italy reproduced in facsimile. The correct interpretation of initials or often repeated ciphers, offers, in some cases, an insuperable difficulty, experts differing totally as to their attribution, and being unable to agree as to the name of the master they represent. As to the numerous commonplace signs, such as dots, crosses, circles, scrolls, etc., which appear upon the majolica, it is still more perplexing to settle their signification, and no more than a conjecture may be ventured about each of them. Most often these signs were placed on his work by the majolist as an addition to the decoration; to attach to them an undue importance is, perhaps, to introduce unnecessary confusion in the study of Italian majolica. Mr. Melly has entered in his volume a much larger number of marks and signs than had ever been brought together; but so many of them are undetermined, when not doubtful and meaningless as a mark, that far from being incomplete his conscientious labour seems somewhat overdone.

MENDEL (S.). — Collection, Samuel Mendel of Manley Hall, Manchester. *London*, 1867. 4°. Printed privately.

Porcelain and pottery, pp. 205-240; with a historical introduction. Catalogue of sale. 1875. 8°.

MERCATOR (C.).—Die photokeramik und ihre Imitationen. Anleitung zur Herstellung von eingebrannten Bildern auf Email, Porzellan u. s. w. in einfarbiger und vielfarbiger Ausführung (Dreifarbendruckkeramik). *Halle a. S.*, W. Knapp, 1900. 8°, pp. 99; with 4 illustrs. 3 m.

"The photoceramic and its imitations. Instructions for the production of burnt-in pictures upon enamel, porcelain, etc., in one or several colours (ceramic printing in three colours)."

MERRIL (F.) and **RIES** (H.). — Brick and pottery clays of New York State. *Albany*, 1895. 8°, pp. 167; with 1 map and 2 pls. 30 c. (In *Bulletin of the New York State Museum.*)

MESTORF (Johanna). — Urnenfriedhofe in Schleswig-Holstein. *Hamburg*, Meissner, 1886. 8°, pp. 104; with 21 illustrs. in the text, 12 pls., and 1 map. 10 m.

"The urns cemetery in Schleswig-Holstein."

An account of the excavations made in 172 different localities of Holstein, Lauenburg, and Schleswig, in which a large quantity of cinerary urns of undetermined antiquity were discovered.

MESTORF (J.) and **ESSENWEIN** (A.).—Germanische Museum. Katalogue der . . . vorgeschichtlichen Denkmäler (Rosenberg'sche Sammlung). *Nürnberg*, 1886. 8°, pp. 147; with 4 pls. of urns.

"Catalogue of the Rosenberg Collection of prehistoric objects in the Germanic Museum at Nuremberg."

METEYARD (Eliza).—The life of Josiah Wedgwood, from his private correspondence and family papers, with an introductory sketch of the art of pottery in England. *London*, Hurst & Blackett, 1865. 2 vols. 8°; with portraits of Wedgwood and of Bentley, engr. on steel; full page illustr. and 95-154 woodcuts in the text. 30s.

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Miss Meteyard tells us in the preface that the preparation of this book had absorbed her thoughts and occupied much of her time for more than fifteen years before it was completed and ready for the press; the plan of writing such a book had, therefore, originated in her mind in the very early days when the interest in old Wedgwood ware was just being revived. To prepare a costly publication on the subject, at a time when only a very limited number of amateurs could be expected to take an interest in it, required more confidence and courage than any other writer could perhaps have been able to muster. Nothing less than the womanly devotion with which Miss Meteyard felt herself inspired for the hero of her thoughts, the great man to whose memory she was to devote all her life, can explain the implicit faith she had placed on the ultimate success of her unauspicious venture.

While such enlightened connoisseurs as Barlow, De la Rue, Dr. Sipson, Joseph Mayer, and a few others were busily engaged in piling up in their collections marvels upon marvels of Wedgwood art, their friend, Miss Meteyard, went on gathering sedulously materials and documents towards their history.

A work so carefully planned, so thoroughly perfected in its details, required many years of incessant efforts; however long the period of gestation is said to have been, we must recognise that the time has been most effectually employed. The bulk of materials under examination was enormous, yet nothing worth noticing has been allowed to escape unrecorded. No statement she received in the way of oral communication, private opinions, personal observations, as well as half-forgotten traditions, was either accepted or rejected without having been submitted to strict and impartial investigation. Often in presence of conflicting testimonies an indefatigable tenacity of purpose helped her in her search for truth. She always preferred to a display of ingenious speculations the production of plain facts substantiated by documental evidence. If she has erred, in some instances, she was quite unconscious of having fallen into a mistake, and her absolute sincerity is nowhere to be doubted.

So intense—so blind might we say—was Miss Meteyard's adoration for her hero that it never entered her mind to tone down, in what she deemed to be an ideal portrait, the harsher shades of the model, the peculiarities which form the human side of Wedgwood's character. No great man has ever lived to whom a few moments of weakness cannot be imputed; his moves on certain occasions are liable to be misinterpreted. The historian feels often prompted to pass in silence a few unimportant facts which might be construed as detrimental to the good name of the man, while another may deliberately lay stress upon them as throwing some shady spots on the brilliancy of his career. Miss Meteyard has never been actuated by any one-sided consideration. Her unique desire was to represent Wedgwood just as he was; she recorded the most trifling events of his existence, she espoused all his views, even in the cases when they may be open to criticism, in the full confidence that anything which emanated from such a noble mind was bound to redound to his greater fame. For doing so, we know that candid Miss Meteyard has been taken to task by some fervent admirers of the great potter who would have preferred an unalloyed panegyric free from all dross, regarded by them as unnecessary. Notwithstanding this mild reproach, by no means supported by the majority of readers, the book was very favourably welcomed and highly appreciated on its appearance. It has remained the most complete and trustworthy source of information. But, financially, it was a great loss to her, for not only were all her savings spent in providing the illustrations, but no part of the proceeds of the sale was ever received by her; it went to repay the large sums advanced at her suggestion.

—— A group of Englishmen (1795 to 1815); being a record of the younger Wedgwoods and their friends, embracing the history of the discovery of photography, and a facsimile of the first photograph. *London*, Longmans, Green & Co., 1871. 8°, pp. 416; with 1 pl. 10s.

Much remained in the mass of documents in the possession of Joseph Mayer which continued the historical information about the Wedgwood family and the Etruria Works up to the beginning of the nineteenth century, and which could not find a place in the biography of the great Josiah. This supplementary matter was made use of by Miss Meteyard for a volume which, although quite independent from her great work, must be considered as a continuation of it. But when compared with the fascinating chapters in which the wonderful development of a great industry by a man of genius had been so happily narrated, the rest of the tale leaves us somewhat indifferent. Wedgwood's sons did not inherit their father's spirit and his love for the potter's art. They took but little share in the management of the works, and were satisfied to live away from business, in the quiet enjoyment of the princely income they derived from their celebrated factory. As to the part of the book relating to the pretended discovery of photography we fear that, in her infatuation for all that was connected with the name of Wedgwood, Miss Meteyard has been carried a little farther in her speculations than the evidence at her disposal could have warranted. A few "drawing-room" chemical experiments on the action of sunlight upon the nitrate of silver, conducted on principles long before laid down in special treatises, and which had proved fruitless in the hands of previous operators, do not in any way establish a claim to the invention of photography in favour of Thomas Wedgwood.

—— Wedgwood's catalogue of cameos, intaglios, medals, bas-reliefs, busts, and small statues; reprinted from the edition of 1787. With illustrations. *Lon-*

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don, Bell & Daldy, 1873. 8°, pp. 108. 5s.

METEYARD (Eliza). — The Wedgwood handbook. A manual for collectors. Treating of the marks, monograms, and other tests of the old period of manufacture. Also including the catalogues with prices obtained at various sales, together with a glossary of terms. *London*, G. Bell & Sons, 1875. 8°, pp. 227. 6s.

The difficulties an inexperienced collector often finds in discriminating between old and modern specimens of Wedgwood ware, and the dangers to which he is constantly exposed on the part of unscrupulous dealers, always ready to palm off an imitation for a genuine example, have led to the compilation of this handbook. Its contents are comprehensively stated in the title, which does not belie its promise. In it will be found accumulated all the information Miss Meteyard had collected from the best connoisseurs with whom she was in constant intercourse.

—— Wedgwood and his work. A selection of his plaques, cameos, medallions, vases, etc., from the designs of Flaxman and others, reproduced in permanent photography by the autotype process. With a sketch of his life and the progress of fine art manufacture. *London*, Bell & Daldy, 1873. Fol., pp. viii-68; and 28 pls. with descriptive notices. £3, 3s.

—— Memorials of Wedgwood. A selection from his fine art works in plaques, medallions, figures, and other ornamental subjects. With an introduction and description of the objects delineated. *London*, G. Bell & Sons, 1874. Fol., pp. iv-20; and 28 phototyp. pls. £3, 3s.

—— Choice examples of Wedgwood's art. A selection of plaques, cameos, medallions, vases, etc., from the designs of Flaxman and others, etc. *London*, G. Bell & Sons, 1879. P. 1, and 28 phototyp. pls. with descriptive notices. £3, 3s.

No more befitting complement to the literary works of Miss Meteyard could have been provided than these stately albums, in which the chief examples of Wedgwood manufacture are reproduced in large size. The ware lends itself, better perhaps than any other, to photographic reproduction. Colour is only wanted to make these plates perfect presentiments of the originals. As colour is of secondary importance in these pieces, being only introduced as a ground intended to set off the style of design and sharpness of execution of the white reliefs, they lose little of their merit by being shown in monochrome. These albums are of great value for the study of Wedgwood's art in all public collections where his productions are not sufficiently represented. Shortly before her death Miss Meteyard was planning an anecdotic life of Wedgwood for the benefit of children.

METZGER (Max). — Lübecker ofenkacheln der Renaissance Zeit. *Lübeck*, 1900. 8°, pp. 30; with 3 photo-lith. pls. and text illustrs. 2 m. (Reprint from *Das Museum zu Lübeck.*)

"Stove tiles made at Lübeck at the Renaissance time."

The embossed tiles covered with a coloured glaze were extensively used in Germany as early as the middle-ages for the ornamentation of the house stoves, and occasionally for architectural decoration. From old records, preserved in the town archives, the author has established the fact that Lübeck had been an important centre of manufacture, the productions of which were exported to distant countries. A few of the models reproduced in this paper, and which may safely be attributed to one Statius von Düren, who worked at Lübeck towards the middle of the sixteenth century, are frequently found in other German towns, and, it is said, as far as Russia.

MEURER (Collection Hippolyt). — Catalogue of sale. *Cologne*, Heberle, 1888. 4°, pp. 40; with 7 pls.

Ancient stoneware, Nos. 1-90; faïence and porcelain, Nos. 91-135.

MEURER (M.).—Italienische Majolica-Fliesen aus dem Ende des funfzehnten und Anfang des sechszehnten Jahrhunderts, nach Originalaufnahmen. *Berlin*, 1881. Fol.; 24 chromolith. pls. 50 m.

"Italian majolica tiles, from the end of the fifteenth and beginning of the sixteenth century, drawn from the originals."

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This handsome volume places under our eye a series of majolica tiles equal in artistic merits to the much-admired vases and dishes made by the best Italian potters of the Renaissance time, and far superior to the reproductions of mediæval tiles published as archæological documents or patterns for the manufacturer. The examples have been selected from what remains of the pavements once adorning the churches of Bologna, 1487; Siena, 1504; and Venice, 1510. They were drawn by the advanced pupils of the Berlin School of Art, as a number of them were making a tour through Italy, under the leadership of their master, Herr Meurer, and ultimately admirably chromolithographed at the school in the size of the originals.

MEYER.—Des Hauses Zier. Vorlagen für Malerei auf Porzellan. S.d. (recent). 8°.

"The decoration of the house. Materials for porcelain painting."

MEYER (A. B.).—Lung-ch'üan-Yao; oder altes Seladon-Porzellan; nebst einem Anhange über damit in Verbindung stehende Fragen. *Berlin*, Friedländer, 1889. 4°, pp. 41; with 3 chromolith. pls. 12 m.

"Lung-ch'üan-Yao, or the old celadon porcelain; with a supplement treating of other questions related to the subject."

Vases and dishes of antique celadon porcelain, offering all the characteristics of early Chinese ware, are found in great numbers in the Mahomedan countries of the West Coast of Africa, Western India, and the Indian Archipelago. In answer to the assertion of some leading Orientalists who maintain that all such celadon vases are of Arabic origin, having been made by the Mussulman potters who worked in Egypt and Persia between the seventh and eighth century of our era, Mr. Meyer published this clear and conclusive paper, in which he demonstrated that the ware has nothing in common with Arab pottery, either in style of decoration or in the materials of which it is made, but it is identical in all points with that found in China. Supporting his contention by the historical evidences previously brought forth by F. Hirth in his *Ancient Porcelain*, on the subject of Chinese commercial intercourse with the Far East in mediæval times, and particularly the extensive exportation of green porcelain, he brought the question up to a point where it would be difficult not to believe with him that the celadon ware was imported by the Arab traders in the countries where it is now preserved by the natives as objects of great value and antiquity.

MEYER (J. H.) and BOTTIGER (K. A.).—Ueber den Raub der Cassandra auf einem alten Gefässe von gebrannter Erde. *Weimar*, 1799. 4°, pp. 90; with 3 pls. 5 m.

"On the rape of Cassandra, represented upon an antique vase of terra-cotta."

MICALI (G.).—Storia degli antichi popoli italiani. *Firenze*, 1832. 3 vols. 8°; and atlas fol. of 120 pls. with the title *Monumenti per servire alla storia* . . . 50 fcs.

"History of the ancient people of Italy."

Etruscan terra-cottas and painted vases are largely represented on 52 of the plates of the atlas. A few of them, engraved in colour, are of remarkable execution, and superior in that respect to those seen in all previous publications.

MICHAELIS (A.).—Il lione nemea, vaso del R. Museo di Monaco. *Roma*, 1859. 8°, pp. 21; with 3 pls.

"The lion of Nemæa; a vase in the R. Museum of Munich."

—— Die Verurtheilung des Marsyas auf einer Vase aus Ruvo. *Greifswald*, 1864. 4°, pp. 18; with 2 pls.

"The judgment of Marsyas upon a vase from Ruvo."

—— Thamyris und Sappho auf einer Vasenbilde. *Leipzig*, 1865. 4°, pp. 18; 1 pl.

"Thamyris and Sappho upon a painted vase."

—— Ueber Vasenbilder die sich auf der musikal. Wettkampf zwischen Apollon und Marsyas beziehen. *Berlin*, 1869. 4°; 2 pls.

"The vase paintings having reference to the musical contest between Apollo and Marsyas."

—— Ercole col cornucopia sopra un vaso ruveso. *Roma*, 1869. 8°; 1 pl.

"Hercules with the Cornucopia upon a vase from Ruvo."

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MICHAILOFF (W. J.).—Porcelain painting for amateurs. *St. Petersburg*, 1893. 8°. (In Russian.)

MICHEL (E.).—Essai sur l'histoire des faïences de Lyon. *Lyon*, 1876. 8°, pp. 19; with 4 pls. 5 fcs.

"Essay on the history of the faïences of Lyons."

The anonymous majolists who painted the beautiful tile pavement of the church of Brou, at Bourg en Bresse, in 1536, are credited by the author with having introduced the practice of their art into the City of Lyons after the completion of their work. But Mr. N. Rondot, the learned historian of the Lyonnese arts and crafts, clearly demonstrated a few years later that several Italian potters were established in the town long before the Brou pavement was executed, and that the work may, therefore, be attributed to these artists, rather than to others who might have been called expressly from Italy. The notice ends with the description of a few specimens of later manufacture which were made in close imitation of the ware of Nevers and of Moustiers, and are often mistaken for original productions of these two centres.

—— Catalogue de la collection céramique de M. M. Michel et Robellaz. *Lyon*, H. Georg, 1876. 8°, pp. 127.

Catalogue of sale of two important ceramic collections. One belonged to the author of the essay and contained the specimens he had described, together with interesting representative works of the minor factories of the South of France. The other was the property of a Swiss amateur, and was particularly remarkable for the variety of illustrative examples of Swiss and German faïence, seldom seen assembled together in such a large quantity.

MIEL (E. F.).—Bernard Palissy. Notice biographique lue à la Société libre des Beaux-Arts. *Paris*, impr. Gratiot, 1835. 8°, pp. 11.

"Bernard Palissy: a biographical notice."

This is said to have been the first instance of Palissy's name being made the subject of a special notice read before a learned society with the view of calling public attention to a man of genius whose memory was almost forgotten by his countrymen.

MIESBACH (L.).—La fabrication des briques et des tuiles depuis son origine jusqu'à nos jours. *Vienne* 1855. 8°, pp. 17; with 2 pls.

"The manufacture of bricks and tiles from its origin up to the present day."

MIGEON (G.).—Céramique orientale à reflets metalliques. A propos d'une acquisition récente du Musée du Louvre. *Paris*, Gazette des Beaux-Arts, 1901. 8°, pp. 19; with 13 illustrs. 2 fcs.

"Oriental ceramics with metallic lustre. On the occasion of a recent purchase by the Louvre Museum."

Wallis had previously reproduced the vase of the Danna collection which is the subject of this article. Although the painting is unquestionably of Persian style, M. Migeon makes this vase, and other kindred specimens, the basis of a theory that the ware with metallic lustre originated in Egypt and not in Persia, as is generally believed. The refuse heaps of Cairo have yielded, it is true, an immense quantity of lustred fragments, but they include evident importations from other countries, and, besides, nothing found in them can be said to be earlier in date than the broken pottery of the same order found at Ragès, near Ispahan.

—— Musée National du Louvre, Catalogue des faïences françaises et des grès allemands. *Paris*, Motteroz, 1902. 8°, pp. 120; with 30 half-tone pls. 4 fcs.

"Catalogue of the French faïence and German stoneware in the Louvre Museum. With historical notices."

—— Manuel d'art musulman. II. Les arts plastiques et industriels. *Paris*, Picard, 1907. 8°. La Céramique, pp., 255-339; with 86 illustrs. 15 fcs.

Mr. Migeon gives to the metallic lustres a Mesopotamian origin, the tiles of the Mosque at Kairouan, built in the ninth century, represent the oldest examples of the style, Persia, Egypt, and Syria are successively considered in connection with their ceramic productions. A study of the lustred Hispano-Moresque ware brings the account to an end.

MILANI (Collection Ch. Antoine).—Catalogue of sale. *Frankfurt a. M.*, Prestel, 1883. 8°, pp. 148; with 15 pls.

The collection of a learned antiquary of Frankfort. Ceramics, Nos. 154-167, chiefly stoneware; Etruscan and Roman vases, and terra-cotta, Nos. 259-307.

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MILANI (L. A.).—Sepolcreto con vasi antropoidi di Cancelli sulla montagna di Cetona. *Roma*, 1899. Pp. 41; with 49 illustrs. (In *Monumenti . . . della Accad. dei Lincei.*)

"A small sepulchre at Cancelli on the Cetona Mountain, and the vases in human form it contained."

MILES (W. A.).—A description of the Deverel Barrow, opened A.D. 1825. *London*, Nichols, 1826. 4°, pp. 29; with 8 etched pls. 8s.

A large number of cinerary urns were found in the excavations, seventeen of them are reproduced on the plates. They were deposited in the Bristol Museum.

MILET (Ambroise).—Céramique Normande. Priorité de l'invention de la porcelaine à Rouen en 1673. *Rouen*, Cagniard, 1867. 12°, pp. 24. (Reprint from *La revue Normande.*)

"Normandy ceramics. Priority of the discovery of porcelain at Rouen in 1673."

As early as 1847 A. Pottier had made it known that, according to contemporary documents, porcelain was made in France for the first time by Louis Potterat, a faïence maker of Rouen, in 1673. The statement had been received with incredulity, but soon marked specimens of undeniable authenticity were found in sufficient quantity to dispel any doubt. This paper resumes the additional information obtained on the subject during the preceding twenty years. Mr. A. Milet, formerly director of the technical department of the National Manufactory of Sèvres, is now curator of the Museum of Dieppe; an institution which owes its present development to his untiring exertion.

—— Antoine Cléricy, ouvrier du Roi en terre sigillée, 1612-1653. Esquisse sur sa vie et ses œuvres. *Paris*, Baur, 1876. 8°, pp. 20.

"Antoine Cléricy, potter to the king, artisan in terra sigillata. A sketch of his life and works."

The collectors of Palissy ware soon became satisfied that the mass of specimens which had been, from the first, ranged under the same heading could not possibly have been the actual work of the old master. Diligent inquiries disclosed the fact that active factories had been established by several French potters who strictly adhered to Palissy's style of manufacture and produced excellent imitations of his work. Clericy must rank as one of the most successful followers of the "Inventor of the rustic figulines." He was established as a potter and glass maker at Marseilles, his native town, when he was summoned to Paris in 1612 to exercise his art in Paris with the title of potter to the king, working especially in "terra sigillata." Palissy himself had experimented upon the white clay which came from the East in stamped tablets, and his imitators boasted of employing the same material. On Clericy's arrival in the Metropolis he was granted a suite of rooms in the Tuileries Palace, and allowed to put up his ovens in the adjoining grounds. A few years afterwards he took the management of the factory of Avon, near Fontainebleau, where some of the finest dishes and figures of coloured earthenware, long attributed to Palissy, such as the charming statuette of "La nourrice," are now known to have been made. Clericy enjoyed to the last the favour of his royal patrons; he was in receipt of a yearly pension of 600 livres, and one of half this amount was granted to his widow. No family connection has yet been traced between A. Clericy and the potters of Moustiers, one of whom was made Baron of Trévans in 1743.

—— Notice sur D. Riocreux, conservateur du Musée céramique de Sèvres. *Paris*, Rouam, 1883. Sq. 8°, pp. 126; with a portrait etched after a medallion by Damousse.

As long as the name of Riocreux is remembered among collectors it will be revered as the embodiment of the sterling qualities that a disinterested man can bring to bear upon the formation of a public museum. When Brongniart decided to add to the Royal Manufactory of Sèvres an instructive collection of examples of ceramic art of all times and of all countries, he recognised in Riocreux, then employed as a flower painter, the very collaborator he needed for realising the scheme. Accordingly, he entrusted to his care, in the year 1812, the provisional arrangement of the few specimens which formed the nucleus of a museum destined to develop into proportions far exceeding in magnitude the most sanguine expectations of its founders. From that day forth the increase and completion of the collections remained the absorbing preoccupation of the curator's mind, the chief purpose of his life. A grant of money for the purchase of specimens was inscribed in the yearly budget of the manufactory, but so paltry was the sum allowed for that purpose that, in less devoted hands, the project must have failed. Denis Riocreux succeeded in surrounding himself with a host of fellow-workers, and in stimulating the zeal of the numerous friends to whom he communicated part of his enthusiasm for the cause. In exchange for the advice and information he was always ready to give to collectors, he received numerous presents of rare specimens, for it was well known that he never accepted anything for himself, and that all that was offered to him

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would go towards the embellishment of the Sèvres Museum. He was eighty years of age when the German War necessitated the removal of the collections within the walls of Paris; he could not be prevailed, however, to leave the manufactory, and was one of the few inhabitants who remained at Sèvres during the enemy's occupation. The peace having been concluded, he had the last satisfaction of seeing his treasures reinstated in their former home. Although bent by age and sufferings, he would not allow anyone, except two young assistants, to help him in restoring to their proper places all the specimens of the beloved collection he had almost lost all hopes of seeing again.

MILET (Ambroise).— Historique de la faïence et de la porcelaine de Rouen au xviii siècle, à l'aide d'aperçus nouveaux et de documents inédits. *Rouen*, L'Estringant, 1898. 16°, pp. 32; with 2 pls. 2 fcs.

"Historical notice of the faïence and porcelain of Rouen in the seventeenth century, considered from a new standpoint and accompanied by unpublished documents."

A deed of sale, dated 1674, by which Poirel de Grandval transfers to his partner, Edme Poterat, all his rights and claims upon the faïence manufactory they had conducted conjointly at Rouen since 1645 is one of the valuable contributions presented by Mr. Milet towards the history of French porcelain and its invention by the Rouen potters. Official documents in which each member of the Poterat family had applied in turn for obtaining the privilege of exclusive manufacture, on the ground of being the only possessor of the secret, are already well known; their contradictory statements, however, throw more shade than light upon the question. Specimens which correspond to the trials and fragments discovered on the site of the old works, do not allow of a doubt to be entertained as to the Poterats having really produced soft porcelain of a fine body; it is, however, very strange that no reference to such an important invention has ever been found in any contemporary author. Such a recognition would be of much greater value than the ambiguous terms of a request written with the view of obtaining the monopoly of the manufacture of faïence, and, incidentally, of porcelain, still acknowledged to be on its trial.

—— Catalogue du Musée de Dieppe. *Dieppe*, 1904. 8°, pp. 284; with text illustrs.

Early pottery; tile pavements; Sèvres porcelain.

MILLER (Fred.). — Pottery Painting. A course of instruction in the various methods of working on pottery and porcelain; with notes on design, and the various makes of colours and glazes. *London*, Wyman & Son, s.d. (1885 ?). 8°, pp. viii-147; with 55 illustrs. 5s.

A conscientious and exhaustive treatise, written by a practical artist who has endeavoured to give to the student the full benefit of his own experience. Indeed, one may say that if only good recipes and valuable instructions as to the practice of the art were needed to make a competent china painter, sufficient teaching would be found within this small volume.

MILLER-CARR (J.). — Architectural ceramics. Lecture delivered at Birmingham on March 1st, 1906. Doulton terra-cotta. *London*, 1907. Sq. 8°, pp. 19; 2 col. pls. and text illustrs.

MILLET (F. D.).—Some American tiles. *Boston*, 1882. 8°. (Reprint from the *Century Magazine*.)

MILLIET (Et.).—Notice sur les faïences artistiques de Meillonas (Ain). *Bourg*, F. Martin, 1876. 8°, pp. 16.

—— 2nd ed. *Paris*, Detaille, 1877. 8°, pp. 30; with 5 photos.

A very modest industrial establishment was the faïence manufactory of Meillonas, conducted by the "Seigneur" of the locality—Hugues de Marron—in the basement of his own château. A man of business, as it would appear, but richer in schemes than in cash, the Baron had in vain tried to retrieve his fallen fortunes by opening stone quarries and digging for coals in and around his demesne; when at last, towards 1760, he hit upon the plan of starting the manufacture of decorated faïence. There was abundance of good potters' clay in the place, where the making of coarse pottery had been for centuries the staple industry of the villagers. He engaged the whole staff of a faïence manufactory which had just come to grief in the neighbouring province, and having obtained a small subsidy and other privileges from the Sindics of Bourg, he began in good earnest. The Baroness, his wife, did not think it derogatory to her rank to undertake the artistic direction of the works; the best pieces of Meillonas faïence, some of them are still in the possession of the family, were painted by her hand. And so the manufacture went on for years, the work consisting chiefly in imitations of Moustiers and Marseilles. In 1794 Hugues de Marron was arrested as a suspected aristocrat by order of the revolutionary tribunal, sentenced to death, and executed at Lyons. With him the faïence manufactory came to an end.

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MILLIET (P.).—Etudes sur les premières périodes de la céramique grécque. *Paris*, Giraudon, 1891. 8°, pp. 169. 3 fcs.

"Studies on the earliest periods of Greek ceramics."

A dissertation delivered at the Archæological School of the Louvre. It is a learned development of the following proposition:—"The various technical processes employed for the decoration of Greek vases have not been introduced simultaneously, but tradition has preserved the use of all of them for a long time after their invention. Considered from the chronological standpoint, various processes may be said to have been coexistent rather than successive." Although this is intended as a direct attack against the now prevalent system of classifying Greek vases by their modes of manufacture and style of decoration, the author has done no more than to point out the existence of certain exceptions, easily distinguishable, which do not invalidate the value of a system difficult to replace by a better one. It is good that we should know of these exceptions; nevertheless, the modification brought about in the style of painting will always remain our best guide towards the history of the art.

—— Vases peints du cabinet des médailles et antiques, Bibliotheque Nationale, photographiés par A. Giraudon. *Paris*, Giraudon, 1890. 3 vols. Fol., of 150 pls. 230 fcs.

"Painted vases in the cabinet of medals and antiquities of the National Library."

—— Vases antiques des collections de la ville de Genéve, publiés par la séction des Beaux Arts de l'Institut national genevois. *Paris*, Giraudon, 1892. Fol., of 55 pls. 85 fcs.

"Antique vases from the collection in the town of Geneva."

A selection from the vases belonging to the Archæological Museum; the Ariana; and the Fol Museum.

—— Un lécythe en forme de gland au Musée du Louvre. S.d. 4°, pp. 15; with 1 vign.

"A lekythos in acorn shape in the Louvre Museum."

MILLIN (A. B.) et **DUBOIS MAISONNEUVE.** Peintures de vases antiques, vulgairement appelés étrusques, tirées des différentes collections et gravées par A. Clener; accompagniées d'explications par Aubin Louis Milin, membre de l'Institut et de la Légion d'honneur; publiées par Mr. Dubois Maisonneuve. *Paris*, P. Didot, 1808-1810. Fol. T. 1, pp. xx-124; with 72 pls. T. 2, pp. 146; with 78 pls. and text illustrs. 80 fcs. A few copies coloured by hand were published at 1,125 fcs.

"Antique vase paintings, commonly called Etruscan, from various collections, engraved by A. Clener, etc."

Like all other engravers of Greek vase paintings of his time, Clener, a pupil of Tischbein, worked under the misapprehension that all apparent incorrectness in the original was to be amended in the reproduction. Consequently his oulines were voluntarily inaccurate, and the literal style of the vase painter was translated into the formal and conventional manner adopted by the Empire School. In the explanatory notices which form the introduction to the work, Millin has displayed consummate erudition. His knowledge of antiquity always supplies him with a mythological allegory, through which a puzzling subject may find an elucidation. The larger part of his abstruse speculations have had, later on, to be consigned to dreamland, whence they came. Nevertheless, if we make allowance for the prevailing taste and the partiality for metaphysical considerations, to which he so willingly sacrificed commonsense, we find in his discantations enough solid instruction and enlightening matter to make these magnificent volumes one of the greatest monuments erected to the glory of Greek ceramic art.

The name of Dubois Maisonneuve, who published the work, appears sometimes in the catalogues as that of a joint author. As a matter of fact Dubois Maisonneuve did not participate in its preparation, but he brought out, subsequently, under his own name, another folio volume on Greek vase paintings, which should not be confounded with the present one.

MILLIN (A. L.). — Déscription d'un vase trouvé à Tarente. *Paris*, Wasermann, 1814. 8°, pp. 16; with 1 pl.

"Description of a vase discovered at Tarente."

The Greek inscription inscribed on the vase indicates that it was intended to contain the drogue known as *Lykion of Jason*. Millin took it as meaning that the pot belonged to a public school called the Jason Lyceum. Tochon

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d'Anncey has restituted the true sense of the inscription in his paper *Dissertation sur l'inscription grécque* (*Licium de Jason*). *Paris*, 1816. 4°, with 3 col. pls.

MILLIN (A. L.).—Description des tombeaux de Canosa, ainsi que des bas-reliefs, des armures et des vases peints qui y ont été découverts en 1813. *Paris*, Vavasseur, 1816. Fol., pp. 45; with 15 pls. 20 fcs.

"A description of the tombs of Canosa, also of the bas-reliefs, armours, and painted vases discovered therein."

Antique vases occupy a more important place in this work than can be anticipated by the wording of the title; thirteen of the plates, mostly double size, represent very important subjects of vase paintings.

—— Description d'un vase peint représentant le combat des Grecs et des Amazones en presence des Dieux protecteurs. S.d. 8°, pp 16; with 3 pls.

"Description of a painted vase representing the battle of the Greeks against the Amazons in the presence of the protecting Gods."

—— Dictionnaire des Beaux-Arts. *Paris*, Desray, 1806. 3 vols. 8°.

Short articles on faïence, porcelain, vases, etc.

—— Raccolta di vasi grechi-etruschi. *Venezia*, A. Sanquirico. S.d. (1833 ?). 19 pls.

"Collection of Greco-Etruscan vases."

Odd plates of vases, mostly inedited, and without Nos. This collection is not, to my knowledge, mentioned by any writer. There is no letterpress, and the title does not bear the name of the author. It was attributed to Millin by the former owner of my copy.

—— Description de trois peintures inédites de vases grecs du Musée de Portici. S.l., n.d. 4°; with 3 pls. 35 fcs.

"Description of three inedited paintings of Greek vases in the Portici Museum."

Three vases with paintings of obscure interpretation.

MILLINGEN (J. V.). — Peintures antiques et inédites de vases grecs, tirées de diverses collections, avec des explications by James V. Millingen. *Rome*, De Romanis, 1813. Fol., pp. xiii-84; with 63 pls. 40 fcs.

"Paintings of antique and unpublished Greek vases from various collections."

—— Peintures antiques de vases grecs de la collection de Sir John Coghill, Bart., et de diverses collections, avec des explications. *Rome*, 1817. 2 vols. Fol.; with 120 pls. 120 fcs.

"Paintings of antique Greek vases from the collection of Sir John Coghill, and various other collections, with explanations."

The plates engraved for the above volumes are considered as heavy, but tolerably correct reproductions of the originals; they appear to follow the lines of a tracing taken from the vase itself. A new departure from the established method of dealing with the subjects of the paintings is to be noticed in the explanatory text. Unlike his predecessors Millingen describes the picture as he sees it. Far from considering a subject as a recondite allegory requiring a mystical elucidation, if the scene admits of a very simple explanation he details it, and passes no further comments upon its signification. Born in London in 1774, Millingen spent the greater part of his life in France and in Italy.

—— Ancient inedited monuments. Series I. Painted Greek vases from collections in various countries, principally in Great Britain. *London*, 1822. Sm. fol., pp. 105; with 40 col. pls. Series II. Statues, busts, bas-reliefs, etc. *London*, 1826. Pp. 39; with 20 pls. £1, 10s.

MILLONE (L. de).—Petit guide illustré du Musée Guimet. 3e recenscion. *Paris*, Leroux, 1897. 12°, pp. 295; with text illustrs.

"Illustrated handbook of the Guimet Museum."

An important collection of Oriental pottery and porcelain occupies two of the galleries of the Guimet Museum. The Japanese portion, for the arrangement of which the information

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given in Oueda's book *La céramique Japonaise* has been put to good profit, may serve as a guide for the formation and classification of all collections of Japanese ware.

MILLY (N., Cte. de).—L'art de la porcelaine. *Paris*, 1771. Sm. fol., pp. xxxii-60; with a frontispiece and 8 pls. engraved by Ransonette. 15 fcs. A German translation was publ. at Brandenburg, 1774.

"The art of porcelain making."

Nicholas Christiern de Thy, Comte de Milly, being a resident at the Court of a German prince, who glorified in the possession of a porcelain manufactory, conceived the notion of mastering, through frequent visits to the factory, sufficient information to write a practical treatise on porcelain-making. He had, no doubt, to proceed with excessive caution in the course of his investigation; had his intention been suspected, the gates of the establishment would certainly have been closed against him. We know what precautions were taken at the time to prevent outsiders prying into the secrets of manufacture, yet no detail seems to have escaped his observation. In France the composition of the body of hard porcelain was no longer a mystery; De Montigny, Macker, Guettard, and others had already experimented with success on the French kaolins, but the production was still left in its experimental state. The whole process of manufacture, as carried on in Germany in all the ramifications of the Dresden works, was suddenly vulgarised by the publication of De Milly's *L'art de la porcelaine*. It is easy to recognise that all the drawings, subsequently engraved in France, were executed abroad. The shapes of the ovens, the peculiarity of the trade appliances, betray their German origin. We cannot mistake the style of the rococo ornamentation of the wainscoted state-room in which we see the painters at work; it is one of the apartments of the royal "Schloss" that the anonymous prince had devoted to the establishment of his porcelain manufactory. Although De Milly had prudently concealed the name of the place where he had learned the secrets of the trade, it has since transpired that it was the Ludwigsburg factory. The treatise, which was at first read from the MS. at a meeting of the Royal Academy of France, was printed a few years after to make part of the great Encyclopedia of Diderot et D'Alembert. Its appearance was followed by the publication of a number of ill-disguised imitations, when they were not mere translations in a foreign language, all claiming to be original works on the subject.

MINARD (L.).—Recueil descriptif des antiquités et curiosités du xiii^e^ au xix^e^ siècle formant la collection de Louis Minard van Hoorebeke, architect à Gand. *Gand*, 1866. Sm. fol., pp. 377; with 42 pls. engr. by Ch. Onghena. 40 fcs.

"Description of the antiquities and curiosities, from the thirteenth to the nineteenth century, composing the collection of L. Minard."

Formed, at the best moment of the collecting rage, by a fervent archæologist of the old school this collection illustrates, with examples of the highest order, the development of the artistic handicrafts in Flanders and the Low countries from the mediæval ages. The section on ceramics comprises about one thousand specimens, ancient stoneware being particularly well represented. This catalogue is unfortunately deficient in historical information. Each piece is minutely and accurately described, but no trouble seems to have been taken to ascertain the particulars as to the place of origin, the period of manufacture, the name of the maker, nor is any suggestion ventured upon any of these points. The plates, due to the same artist that illustrated the Huyvetter Catalogue, are engraved on too diminutive a scale to be of any use, except as memoranda.

A most whimsical idea on the part of the collector has been to prefix to each section a short explanatory notice, printed in Gothic letters, so artfully disposed that the mass of the printed matter stands out upon the white paper as the dark silhouette or shadow of one of the typical objects belonging to that section.

MINARD (Collection L.).—Catalogue of sale. *Gand*, 1883. 8°, pp. 243; with 30 photos. and 8 diagrams. 15 fcs.

The sale took place after the death of the collector, under the direction of Mr. H. van Duyse, who prepared an excellent catalogue for the occasion. From the amount of valuable information compressed in this catalogue, we may judge of the advance of knowledge that had taken place in a few years, particularly with respect to ancient stoneware, one of the interesting features of the collection. The specimens are no longer grouped according to shapes and colours, as hitherto; but an arrangement by the various localities of origin, periods of manufacture, and styles of decoration has been adopted. Good photographic reproductions might have allowed us to appreciate the remarkable pieces so badly engraved by Onghena in the private catalogue, but so many objects are crowded upon the same plate that the details of each are practically undistinguishable.

MINERVINI (G.). — Descrizione di alcuni vasi fittili antichi della collezione Jatta. Parte prima: Divinita. *Napoli*, 1846. 8°, pp. 163.

"Description of a few fictile vases of the Jatta Collection. Part i.: Divinity."

(No more published.)

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MINERVINI (G.).—Illustrazione di un vaso ruvese del Real Museo Borbonico. *Napoli*, stamp. Reale, 1851. 4°, pp. 27; with 1 pl.

"Description of a vase from Ruvo in the Naples Museum."

—— Illustrazione di un vaso Volgente rappresentante Ercole presso la famiglia di Eurito. *Napoli*, 1851. 4°, pp. 17; with 1 pl.

—— Il mito di Ercole che succhia il latte di Giunone. *Napoli*, 1854.

"The myth of Hercules sucking the milk of Juno."

—— Memorie accademiche. *Napoli*, 1862. 4°, pp. 117; with 9 pls.

"Academic memoirs."

Containing notes upon the vase of Perseus and Pentea; Perseus and Andromeda upon a vase from Canosa, etc.

—— Terre cotte del Museo Campano publicate ed illustrate da G. M. *Napoli*, 1880-86. Fol.; with 33 lith. pls.

"Terra-cottas of the Campano Museum."

The museum was opened to the public in 1874. It occupies the ancient palace of S. Cipriano, at Capua, and contains several thousand specimens of terra-cottas all found in the excavations conducted in the neighbourhood of the town. This work, which was intended to be the illustrated catalogue of the collection, has remained uncompleted. It was to have been divided into three parts:—I. Terra-cottas of rough workmanship and primitive style. II. Greek work of the archaic period. III. Terra-cottas of the highest style of art and of more recent periods.

MINNS (G. W. W.).—Acoustic pottery. *Norwich*, 1872. 8°, pp. 9; with 1 pl. and text illustrs. (Reprint from the *Trans. of the Norfolk Archæological Society*, vol. vii.)

Earthen jars had often been found embedded in the masonry of mediæval churches of various countries. Many strange conjectures have been ventured in explanation of their presence. That they were placed there to increase the sonority of the building was demonstrated by the papers written on the subject by the French archæologists. On the occasion of the discovery of many acoustic pots, made at Norwich in the course of the work of restoration carried on in two of the churches of the town, Mr. Minns compiled this excellent summary, not only of the groundless theories that were at first circulated, but of the conclusive evidences that were later on produced by the members of the antiquarian societies, in support of the assertion that it was a constant practice in olden times to build up terra-cotta jars into the walls of theatres and churches simply for acoustic purposes.

MINTON (H.).—Catalogue of encaustic tiles manufactured by Minton, Hollins, and Wright, of Stoke-on-Trent. 4° (1844). Contains 117 patterns of inlaid tiles with 5 double plates showing the schemes of complete pavements.

Mr. Herbert Minton, son of Thomas Minton, the founder of the firm, is justly considered as the creator of the modern industry of tile-making. Foreseeing the importance that ornamental earthenware tiles were bound to assume in the decoration of public and private buildings, he carried out a protracted series of experiments, with a view of settling the best process of manufacture. His first trials were directed towards the reproduction of the examples left by the mediæval tile-maker. As early as 1828 he had succeeded in producing two complete pavements for the restoration of Gothic churches. But so uncertain and costly had been his method of production that the result was far from satisfactory so far as remuneration was concerned. His partners did not share his confidence in the ultimate success of a venture which offered such difficulties at the outset, but he continued his experiments in spite of their strong opposition. With the application and development of a process invented and patented by S. Wright, of Shelton, in 1844, which he acquired from the inventor, affairs took a new face. The manufacture was henceforth regularly established, and tile-making, carried on upon an ever-increasing scale, began to yield large profits to the firm. A novel and prosperous branch of English ceramics had been created. He lived to see its wonderful extension, and could proudly boast that it was chiefly due to the indefatigable energy he had displayed in its establishment.

This pattern-book has no title page; it is printed in red ink upon yellow paper. The designs are partly copies of mediæval tiles, and partly original sketches by Welby Pugin and other contemporary architects.

MINTONS.—A brief descriptive account of a visit to the china, earthenware, and tile works of Mintons (Limited), Stoke-on-Trent. *Stoke-on-Trent*, 1884. 12°, pp. 21. (For private distribution.)

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This sketch, written at the time when the firm had attained the apex of its worldly fame and prosperity, describes the various departments of manufacture, and the varieties of ceramic productions which had made of Mintons an establishment unique in Europe for the wide range of its specialities, as well as for the technical perfection brought into the working of all the branches of the potter's art, carried on conjointly in the vast manufactory. The pamphlet will be of good assistance to the future historian of "Mintons' Works."

Messrs. Minton have brought out sundry illustrated catalogues, among which the following may be mentioned:—

—— Selected patterns of enamelled tiles . . . etc., Mintons, Limited, China Works. 4° (1870 and f.y.)

—— Flower pots, garden seats, jugs, etc., in rich coloured glazes, and new designs for fountains in majolica, and decorated earthenware for conservatories and public buildings. *Stoke-on-Trent*, 1887. 4°; 13 pls. etched on copper by W. Wise.

—— Breakfast, tea, dinner, and toilet patterns. *Stoke-on-Trent*, 1888. 8°; 27 chromolith. pls.

—— The Queen's Jubilee vase. Presented to Her Majesty by Mintons, Limited. *London*, print. by Bemrose & Sons, 1887. 4°, pp. 12; with 4 collotyp. pls.

A vase of large dimension, with subjects painted in Pâte-sur-Pâte, in which the chief events of the reign of H.M. Queen Victoria were represented in emblematic figures.

—— Saint Louis Exhibition. *Stoke-on-Trent*, 1904. Sq. 8°, pp. 18; with 3 pls.

—— Mintons' Secessionist ware. Illustrated catalogue, 1904. 12°, pp. 28.

—— Catalogue of enamelled tiles for wall decoration. 1906. 4°, 9 col. pls.

—— Pâte-sur-Pâte, by M. L. Solon. *Newcastle*, G. F. Bagguley. Fol., pp. 13; with 10 heliogr. pls.

MINTON, HOLLINS & CO. — Patent tile works. *Stoke-upon-Trent*, 1877 and f. y. 4°.

Pattern book of the tiles manufactured by M. D. Hollins, formerly a partner in the Minton firm. On dissolving partnership with M. C. M. Campbell, Mr. Hollins took, as his share, the manufacture of the patented encaustic tiles, which he removed into an extensive manufactory built by him, also at Stoke-upon-Trent. The original firm was henceforth debarred from producing the inlaid tiles, called encaustic, but continued to manufacture those decorated with painting and enamelling.

MINUTOLI (A. von). — Vorbilder für Handwerker und Fabricanten aus der Sammlung des Minutolischen Instituts für Veredlung der Gewerbe und beforderung der Künst in Liegnitz. *Liegnitz*, 1854-63. 6 vols. Fol. A 2nd ed. in 8 vols., fol., was issued in 1868. It contains 800 photos. representing about 5,000 subjects. There is no letterpress; the title page is illuminated by hand. Issued privately in a very limited number of copies.

"Models for the use of artists and manufacturers selected from the collection of the Minutoli Institute, for the improvement of industry and the advancement of art in Liegnitz."

An attempt at classifying the plates according to subject has been made in the last edition, in which ceramics form Parts i.-ii. It offers a particular interest for the study of German pottery, stoneware, and porcelain, represented by a large number of specimens. The South Kensington Museum possesses an incomplete copy; the photos. seem to be rapidly fading away.

MINUTOLI (Collection A. von). — Catalogue of sale. *Berlin*, 1872. 8°, pp. 318.

This catalogue, originally prepared for the guidance of the visitors at the Minutoli Institute at Liegnitz, was used for that of the sale conducted by Heberle at Cologne, Oct., 1875. Ceramic section, Nos. 187-804. It was on that occasion accompanied with an album of 100 phototyp. pls. reproducing the most interesting objects included in the various sections.

MINUTOLI (Collection H. von). — Catalogue of sale. *Leipzig*, 1858. 4°. Oriental porcelain, pp. 53-79; with 4 lith. pls.

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MIRONOFF (A.).—Representations of after-life in Greek vase paintings. *Moscou*, 1895. (In Russian.)

MOELLER.—Die Verlegung der Königl. Berliner Porzellan-Manufactur. Mit Situationsplan, den Plänen der Siplämmerei-Gebäude, der Dreherei u. Formereigebäude, der Ofengebäude, der Gas-Ofen, der Gebaude für die Maschinen, Kapseldreherei, Gas und Schleiferei. *Berlin*, 1873. Fol., pp. 36; with 6 engr. pls. (Extr. from the *Zeitschrift fur Bauwesen*, xxiii year.) 10 m.

"Architectural survey of the royal porcelain manufacture of Berlin. Plan, section, and elevation of the buildings for workshops, kilns, ovens, sagger-making, griding machinery, etc."

MOLIN (A. de).—Histoire documentaire de la manufacture de porcelaine de Nyon, 1781-1813. *Lausanne*, Bridel, 1904. 4°, pp. 113; with 10 col. pls. and 38 illustrs. 20 fcs.

"Documentary history of the Nyon porcelain factory."

Having finally disposed of the current story that there had been two porcelain factories at work at Nyon, the first one having been started by a group of Sèvres workmen, the author enters at once into the heart of his subject.

In 1781 one Jacob Dortu, of Berlin, obtained from the municipal council the permission to establish a porcelain manufactory in the town of Nyon. He worked, at first, in association with Ferdinand Müller, but five years afterwards separated from his partner. An attempt was made at that moment to transfer the works to Geneva. This attempt having been unsuccessful, Dortu reassumed the management, in partnership with Zinkernagel. They added to the business the manufacture of earthenware after the English fashion, but the business continued to be far from prosperous. A statement of accounts, drawn up in 1790, shows a deficit of 16,920 francs. The factory had never been able to sell more than one-half of the production. Finally, the affairs were wound up in 1813. Mr. Michaud is now the proprietor of the works, where he makes domestic earthenware.

Numerous and excellent reproductions in colour make this exhaustive monograph a most elegant volume.

MOLINARI (F.).—Laterizi, Gesso, Pozzolane, etc. *Milano*, Dumolard, 1887. 8°, pp. 334; with 87 illustrs. 4 fcs.

"Brick and tile, plaster, cements, etc."

Part I. Brick and Tile Manufacture, pp. 108.

MOLINIER (E.).—Les majoliques italiennes en Italie. *Paris*, Picard, 1883. 8°, pp. 117; marks and illustrs. 5 fcs.

"The Italian majolicas in Italy."

Notes taken, during a tour through Italy, upon the local collections of majolica, with remarks upon the earliest specimens that they contain.

—— La céramique italienne au xv^e^ siècle. *Paris*, Leroux, 1888. 12°, pp. 88; with text illustrs. 2 fcs.

"Italian ceramics of the fifteenth century."

Descriptive of the few examples of Italian majolica, and particularly of the tile pavements which can safely be attributed to the earliest period of manufacture.

—— Catalogue de l'Exposition nationale de la Céramique et de tous les arts du feu. *Paris*, 1897. 8°, pp. 38; with text illustrs.

This exhibition, to which all the French manufacturers had been asked to contribute, was held at the Champs-de-Mars in 1897. The catalogue contains a historical introduction by E. Molinier.

—— Les Della Robbias. See **Cavalluci.**

MOLINS (E. de).—Catalogo del museo provincial de antiquitades de Barcelona. *Barcelona*, 1888. 8°; with text illustrs. 4 fcs.

Ceramics are represented in the Barcelona Museum by Roman pottery, pp. 62-78; faïence, pp. 281-283.

MONACHESI (Mrs. N. di R.).—A manual for china painters. Being a practical and comprehensive treatise on the art of painting china and glass with mineral colours. *Boston*, Lee & Shepard 1897. 12°, pp. xii-286; with 5 pls. of painting colours and illustrs. in the text. 4s.

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MONACO (D.) and ROLFE (E. N.). — A complete handbook to the Naples Museum. *London*, 1886. 8°.

Painted vases, pp. 177, *et seq.*

MONCEAU (H.). — Les carreaux de Bourgogne. (In the *Revue des Arts decoratifs*, 1881.) 4°, pp. 14; with 2 col. pls. and text illustrs.

"The tiles of Burgundy."

Several tile pavements belonging to that province, and dating from the thirteenth to the sixteenth century, are described in this short, but most interesting paper. Some of these pavements are mentioned in it for the first time; those discovered at Beaune, the remains of which are preserved in the Hospital, may rank among the best examples of the kind. The tiles were made by order of Chancellor Rolin, of Dijon, in 1447. Contemporary documents have handed down to us the conditions under which the work was executed. They tell us that coloured sketches were at first submitted to the Chancellor for his approval, after which the approved designs were placed in the hands of Jehannin Fouqueret, a figure carver of the town, who undertook to cut the wooden forms required for moulding and stamping the ornamental tiles. A potter of Aubigny, named Denisot Jéot, was entrusted with the manufacture of the tiles. He agreed to make fifty thousand of them, for which he was to receive two francs per thousand, and four hundred pound weight of lead to be employed in the glazing. Two important points may be elicited from the tenour of these documents. First, that division of labour is not such a modern institution as we are prone to believe; next, that the potter, in this case at least, was no more than a subordinate operative, who had no hand in the production of the designs and of the moulds, and whose share in the completion of the work was restricted to the purely technical part of the manufacture.

—— Les carrelages historiés du Moyen-Age et de la Renaissance. *Paris*, Rouam, 1887. 2 parts. 16°, pp. 148; with 70 illustrs. drawn by A. Guillon. 1 fc. 50 c.

A brief historical survey of the art of tile-making in various countries. A handbook intended for the use of students in the French schools of art.

MONESTROL (F., Marquis de).—Exposition des Arts industriels. Des causes de la splendeur et de la décadence des arts céramiques. *Paris*, 1863. 8°, pp. 8.

"Exhibition of industrial arts. On the causes of the prosperity and decline of the ceramic arts."

—— Le potier de Rungis, poème en 26 chants. *Paris*, 1864. 8°, pp. 52.

The poetical lucubration of an eccentric spirit whose cherished ambition was to be taken for a modern Palissy. He was particularly proud of having had to suffer, like his model, the painful ordeal of a necessitous existence, aggravated by the constant failure of his technical experiments. Despising every advice, and refusing all assistance, he made bold attempts to discover anew the secrets of the potter's art. Abortive trials, unshapely earthenware pots, almost grotesque in their imperfection, were all that he could ever produce. His pride found self-consolation in the writing of a biographical poem in which the lofty aspirations of his genius and the struggles he had to sustain against inexorable fate always defeating his best-matured plans are pompously related. We scarcely need say that the poem is of much the same order as the pottery. Rungis, where he had established his kiln, is a small village in the neighbourhood of Orléans.

—— Compte rendu par le potier de Rungis sur la céramique. *Paris*, 1865. 8°, pp. 23.

"Report on ceramics by the Rungis potter. Exhibition of Industrial Art, 1865."

MONGEZ (A.).—Mémoire sur les vases Murrhins. *Paris*, 1804. (In the *Mémoires de l'Institut national des Sciences et des Arts.*)

"Memoir on the Murrhine vases."

MONK and NEWELL.—The Ruabon terra-cotta, brick, and tile works. S.l., 1887. Fol.; 26 pls. Pattern book.

MONKHOUSE (W. C.). — Vallauris and its allies. *London*, 1882. 4°, (In the *Magazine of Art.*)

An article on the artistic faïence of Massier Bros., of Vallauris (Var.)

—— M. L. Solon. *London*, 1890. 4°, pp. 8; with text illustrs. (Reprint from *The Magazine of Art.*)

A selection of the porcelain pieces, with decoration in "Pâte-sur-Pâte," made at Minton's factory by L. Solon, is described in this paper, which contains also a few biographical notes on the artist.

—— Burlington Fine Arts Club. Catalogue of an exhibition of

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blue and white Oriental porcelain. *London*, 1895. 4°, pp. xxii-55.

MONKHOUSE (W. C.).—Burlington Fine Arts Club. Catalogue of coloured Chinese porcelain. *London*, 1896. 4°, pp. xiii-67.

Cosmo Monkhouse has prefixed a historical introduction to the above catalogues.

—— Chinese porcelain. With a preface and notes by Dr. S. W. Bushell. *London*, Cassell & Co., 1901. 8°, pp. xii-176; with 24 col. pls. and 64 illustrs. £1, 10s.

No better compendium of our present knowledge of Oriental ceramics could be desired than this handsome volume, for the writing of which the best authorities on the matter have been put under contribution by an experienced connoisseur. The illustrations have been taken chiefly from specimens in the Victoria and Albert Museum, and the collection of Mr. G. Salting exhibited there. Mr. Cosmo Monkhouse died shortly before the publication of the book.

MONOT (E.).—L'Exposition Universelle de 1889. Ouvrage historique, encyclopedique et descriptif. *Paris*, 1890. 3 vols. 4°; with an album of 82 pls. and 1,200 illustrs. 25 fcs.

"The International Exhibition of 1889."

MONTANARY (G. T.).—Intorno ad alcune majoliche dipinte che esistono nella collezione del Nobile Signor Cavaliere Domenico Mazza, Pesarese. Lettera. *Pesaro*, 1836. 8°, pp. 45.

"Notice of some painted majolica in the collection of Cavaliere Domenico Mazza, of Pesaro. A letter to L. Bertuccioli."

This remarkable collection, which comprised over 230 specimens, was still in the hands of the collector when it was described by Montanary. The catalogue of its contents is of more interest than the verbose disquisition which is prefixed to it. The collection, bequeathed later on to the hospital of Pesaro, formed the nucleus of the civic museum, where it is now exhibited.

MONTFERRAND (R. de).—Aperçu sur l'art céramique italien. Collection de Majolica de Mr. A. Ricard de Montferrand. *Saint Petersbourg*, 1854. 8°, pp. vii-561; with 3 pls.

"A glance on the Italian ceramic art. The majolica collection of Mr. A. R. de Montferrand."

This collection, now dispersed, was originally formed by the Russian painter Orlowski, who published his catalogue in 1834. The 592 Nos. which composed the Montferrand Collection are insufficiently described.

—— Catalogue of sale. *London*, Christie's, 1859. 8°, pp. 29; with 14 pls.

R. de Montferrand was the architect of the monument erected in St. Petersburg to the memory of Emperor Alexander. He possessed also an important collection of antique marbles.

MOORE (B.) and MELLOR (J. W.).—The absorption and dissolution of Gases by Silicates. "Spit-out." *Longton*, 1908. 8°, pp. 20; with illustrs. (Reprint from the *Trans. of the English Cer. Soc.*)

An inquiry into the causes of an accident which occurs in the manufacture of pottery, technically called *Spitting*.

MOREAU-NÉLATON (E.).—Camille Moreau, painter and céramiste, 1840-1897. *Paris*, Floury, 1899. 2 vols. Fol. Vol. i., Ceramique, pp. 12, and 80 heliogr. pls. with descriptive notices. 200 copies printed. £4.

This sumptuous publication is the dutiful tribute paid by the author to the revered memory of his talented mother. Two distinct parts may be made of the artistic work of Madame Moreau-Nélaton's prolific career. Alternately, a passionate lover of nature, and a staid adept of decorative art, she passed from the representation in oil painting of graceful subjects of genre and realistic landscapes to the decoration of ceramic objects, treated in a masterly style of pure ornamentation. Never, to her great credit, did she allow one style of work to encroach upon the other; she avoided placing in ceramic colours upon a vase or a dish such subjects as could be better rendered on the canvas. She never took much part in the actual manufacture; the ware, the enamels, and the pigments were supplied to her by the leading contemporary faïenciers. The faïence she has embellished with her work is consequently often different in the material, but the whole of it holds together by dint of a peculiar understanding of decorative

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effect which can be recognised as her own. Her painted faïence is well represented in the "Musée des Arts Décoratifs" at Paris.

MOREL-FATIO (A.).—Comer Barrow. *Macon*, 1896. 8°, pp. 9. (Reprint from the *Melanges de philologie romane.*)

An essay on the edible clays of Spain and Portugal.

MOREY (P.)—Les statuettes dites de Terre de Lorraine, avec un exposé de la vie et des œuvres de leur principaux auteurs :—Cyfflé, Sauvage dit Lemire, Guibal et Clodion. *Nancy*, impr. Crépin-Leblond, 1871. 8°, pp. 46.

"The statuettes known as 'Terre de Lorraine,' with a notice of the lives and work of their makers, etc."

Cyfflé, a talented sculptor, born at Bruges in 1724, obtained in 1769 a royal privilege for the manufacture of groups and figures with a certain mixture of clays closely resembling porcelain, of which he had invented the composition. In the factory he established at Luneville he executed in this material, which he called "Terre de Lorraine," the numerous figures, groups, and vases he had himself modelled for the purpose. The writer of this notice warns us, however, that all the examples of these figures do not come from the small establishment he managed for a few years only. They were, later on, reproduced in the manufactories of Bellevue, Saint Clement, and Nidervillers. The same observation applies to the models of Lemire and other contemporary sculptors, which were also simultaneously executed in several places. One of the most successful manufacturers in the province was Nicholas Lelong, of Nancy, for whom Clodion modelled a great number of his celebrated terra-cottas.

An appendix to this paper gives a reprint of the price lists of the figures sold at Nidervillers, Bellevue, and Saint Clement.

MORGAN (J. de).—Recherches sur les origines de l'Egypte. L'age de la pierre et les métaux. *Paris*, E. Leroux, 1896. 8°, Ceramics, pp. 151-165; with 11 chromolith. pls., reproducing a great number of earthen vessels, and text illustrs. 15 fcs.

All the examples given by Mr. De Morgan, general director of Egyptian antiquities at Cairo, have been discovered in tombs belonging either to prehistoric times, or to the first three dynasties. They may be divided into two classes, viz. :—The red pottery, plain or decorated with linear patterns; and the yellow pottery, painted in red, sometimes with representations of human figures and animals. The dish reproduced on pl. 11 is of very different character. It is made of black clay, and the design it bears is an intaglio filled in with white. This design offers a curious likeness to those painted on the ancient Mexican pottery. Many of the specimens of red pottery have received a fine polish, and there is little in the making of these fine vessels that denotes an early state of manufacture.

—— Fouilles à Dahchour en 1894-95. Avec la collaboration de Mr. G. Legrain et Mr. G. Jéquier. *Vienne*, 1903. 4°, pp. viii-118; with 27 pls. and 157 illustrs. 50 fcs.

"Excavations at Dahchour."

MORGAN (Mrs. Mary J.).—The art collection formed by the late Mrs. M. J. Morgan to be sold by auction at the American Art Galleries. *New York*, 1886. 4°, pp. 303; with 53 etched and phototype pls. £4, 4s. An 8° edit. with prices added was printed in the same year.

The sale, one of the greatest ever held in America, realised 1,206,299 dollars; it was not more than half the original cost of the collection. Ceramics were represented as follows :—Chinese porcelain, Nos. 242-350; and Nos. 420-588 of the catalogue. Choice productions of the chief European manufactories of modern times, Nos. 796-948. Porcelain plaques in frames, Nos. 1,020-1,069. A collection of costly dessert plates painted expressly for Mrs. Morgan, Nos. 1,142-1,271.

One could not expect that the modern porcelain, on which money had been lavished, would obtain the reckless prices paid for it by the collector, but in some instances the fall was even greater than was anticipated. A set of eighteen dessert plates, which cost Mrs. Morgan close upon two thousand pounds, fetched only one quarter of that sum. The "Minton's Pâte-sur-Pâte," of which there was a choice selection, fared a little better, two pairs of vases reaching £1,040 and £1,600 respectively. The ancient Chinese porcelain commanded the highest figures. One single vase, eight inches in height, the ground of which was of a peculiar reddish colour, dubbed by some imaginative admirer "crushed strawberry tint," was knocked down, after a spirited bidding, for £3,600.

MORGAN (W. de).—Report on the possibility of a manufacture of glazed pottery in Egypt. *Cairo*,

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National Printing Office, 1894. 8°, pp. 43.

A well-known English potter, Mr. W. de Morgan, had been asked, during his stay in Cairo, to enquire into the practicability of establishing in Egypt the manufacture of pottery and porcelain after the methods used in Europe. The report on that subject which he addressed to the minister of Public Instruction comes to the conclusion that, in the absence of suitable raw materials, it would be impossible to make earthenware or porcelain in the country. Such clays as might be available for potting purposes, could only be employed for the making of majolica and delft ware. Even in this last case he foresees difficulties, especially in the cost of production, which render any expensive trials unadvisable.

MORGENTHAU (J. C.). — Ueber den Zusammenhang der Bilder auf griechischen Vasen. I. Theil: Die schwartz-figuren Vasen. *Leipzig*, 1886. 8°, pp. 90. 2 m.

"On the relation that the separate paintings of Greek vases bear to each other. Part I.: The black-figured vases."

MORIÈRE.—Essai sur la poterie de Noron. *Caen*, Hardel, 1848. 4°, pp. 22.

—— Industrie potière dans le département du Calvados. *Caen*, Hardel, 1848. 4°, pp. 13. (Reprint from the *Memoires de l'Institut des provinces de France.*)

"The potting industry in the Calvados Department."

—— Industrie potière dans le département du Calvados; Essai sur la poterie de Noron. Considerations générales sur la fabrication des poteries. Etat actuel de la fabrication de la poterie dite "en Grès" à Noron. Améliorations que l'on pourrait apporter aux procédés suivis à Noron. Poterie de Grès allant au feu d'après le nouveau procédé de Mr. F. Langlois. Importance commerciale de la fabrication des poteries de Grès du Calvados. *Caen*, Hardel, s.d. 8°, pp. 38; with 9 lith. pls. (Reprint from the *Annuaire des cinq départements de l'ancienne Normandie.*) 6 fcs.

"The potting industry in the Calvados Department. General considerations on the manufacture of pottery. Present state of the manufacture of stoneware at Noron. Improvements that could be introduced in the processes actually in use. Fireproof stoneware after the new process of Mr. F. Langlois. Commercial importance of the stoneware industry in the Calvados Department."

As the titles clearly imply, the above papers are limited in their scope to a statistical survey of the industry of common pottery in modern Normandy. The ancient productions of this particular district are, however, well known to the ceramic student, and it is most interesting to find that the earliest methods of manufacture are still adhered to in some places. One of them, Près d'Auge, was celebrated for its figured and coloured earthenware long before Palissy, who borrowing the fundamental notions of the old potters, transformed their rude but effective style into a refined art. When we read the description of one of the present pot-works of Près d'Auge, we realise that if the ghost of one of the pot-makers of the fifteenth century were to revisit the place he would find himself perfectly at ease with all the ways in which the work is conducted. He would see that, as of yore, after the pieces have been thrown on the rudimentary wheel or fashioned by hand, they are glazed, before any baking takes place, by sieving on the surface the lead ore ground into fine dust. Fillings of copper and manganese and yellow ochre are still the only substances with which the glaze is coloured. The ovens themselves are built up on the ancient principles. They form a long parallelogram with a fire mouth at one end; they have no chimney, but small openings left in the opposite walls provide for the issue of the smoke. The vault is constructed in the curious way noticed also in the ruins of the old stoneware ovens of Germany. Piles of conical pots are bent so as to form a succession of arcades, the end of which rests on the top of the side walls; the whole construction being finally cemented with fireclay. The ware is not enclosed in saggers, yet it is said that the firing in such ovens give excellent results.

MORLEY (H.). — Palissy the Potter. The life of Bernard Palissy of Saintes; his labours and discoveries in art and science, with an outline of his philosophical doctrines, and a translation of illustrative selections from his works. *London*, 1852. 2 vols. 8°. 7s. 6d.

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—— Palissy the Potter. The life of Bernard Palissy of Saintes. *London*, Chapman & Hall, 1855. 1 vol. 8°, pp. 494; with 5 woodcuts. 10s. 3rd ed., 1869.

A very conscientious and painstaking biography, in which an attempt has been made to embody and discuss all that had been printed upon the old French potter and his time; however, the subject was not yet ripe for final recapitulation. Reliable materials were still wanting; perhaps for that reason much has been interpolated in the course of the history, which appears somewhat inopportune and irrelevant. This was particularly the fact with the first edition, in which imaginary descriptions and dialogues had been introduced to impart animation and local colour to the tale, much to the detriment of its historical worth. They were wisely expunged from the second edition, yet it would have still further benefited by more liberal excisions. With the laudable intention of rendering the account perfect and comprehensive, every possible opportunity has been seized to divert it into lengthy digressions. It is taken for granted that the reader requires elementary instruction upon all subsidiary points. Consequently we are offered a long rehearsal of French history during the sixteenth century, and the lives of many celebrated men of the time, with whom Palissy was never brought in contact, are, nevertheless, given at full length. Our attention is constantly distracted from the main subject. The enamelled cup shown to Palissy, and which decided his vocation as a potter, brings in a history of Italian majolica, and yet from what we know this cup was probably a piece of Oriental porcelain. Palissy had travelled much, and had undoubtedly seen more than one example of majolica; an odd example of the same ware could not have surprised him to that extent. Besides, he never produced anything which may be said to resemble majolica. His appointment as land surveyor of Saintonges, on the occasion of the re-adjustment of the Gabelles of the province, gives an excuse for a few pages upon the levying of the salt taxes in his time, a point with which the potter had certainly nothing to do. His joining the Reformed Church renders a complete review of the progress of the Reformation in Europe apparently indispensable. Lastly, many fatiguing repetitions are caused by the plan which has been followed of considering severally the various phases of the hero's character—viz., as a man of the people, a potter, a religious reformer, a naturalist, and a writer. Large selections of extracts from his books illustrate each of the chapters, but the desultory order in which quotations are given diminishes the value of what might have been a serviceable translation.

The choice of illustrations is not a happy one. They consist of a fanciful portrait of the potter; "The wife of Palissy," supposed to be represented by the figure of "The nurse," which was not made by him; the mark B.B., which is not a Palissy mark, etc.

MORRELL (Mrs. Conyers). — All about painting on china; with twelve descriptive lessons. *London*, 1883. 8°.

MORREN (P.).—Catalogue of the valuable collection of Oriental porcelain, Frankenthal and Dresden groups, etc., of the late Mr. Paul Morren, notaire of Bruxelles. Catalogue of sale. *London*, 1879. 8°, pp. 15; with 21 photos.

The collection comprised 236 Nos.

MORRIS (Rev. Canon).—A Ducal Tea-house; by kind permission of the Duke of Westminster, K.G. Drawings by W. Palmer after originals by H. Stacey Marks, R.A. *Manchester*, The Decorative Art Journal Co., 1890. Fol., pp. 12; with 29 lith. pls. of tiles painted with birds and flowers, and 7 double pls. of tiles with "The seven ages of man." 5s.

English tile manufacturers seldom found a better opportunity for exemplifying the applicability of their art to modern decoration than in the execution of the scheme conceived by the Duke of Westminster for the embellishment of the tea-house he caused to be erected in the grounds of Eaton Hall about 1870. The whole surface of the walls was to be covered with painted tiles of original character. H. Stacey Marks, an artist who had just come to the front with works full of humour and true decorative feeling, was entrusted with the care of designing the cartoons; these were executed upon earthenware tiles by the firm of Minton. A better choice could not have been made; artist and manufacturer achieved, through their joint efforts, a work that will remain one of the typical productions of English ceramic art in the nineteenth century. The plates are given in the actual size of the tiles. We regret that the series has not been completed; S. Marks had added to the subjects of the seven ages of man, a most humorous frieze representing the Signs of the Zodiac, which was not reproduced in the album.

MORRISON (R. B.).—Brickmakers' Manual, compiled and arranged with additions by J. A. Reep. *Indianapolis*, 1890. 8°.

MORSE (Edward S.).—Shell mounds of Omori. *Tokio*, Japan, 1879. (In *Memoirs of the Science De-*

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partment, University of Tokio, Japan, vol. i., part i.) 8°, pp. 36; with 18 double plates lithogr. by a Japanese artist, each plate is accompanied with an explanatory notice.

On the shores of the seas, where the prehistoric tribes had settled permanently or were wont to repair during the fishing and hunting season, are found huge heaps of shells intermixed with coarse pottery, and bone and stone implements, the refuse left by man's long occupation on the spot. The shells of the molluscs, the staple article of food of the settlers, constitute by far the larger component portion of these mounds, hence the name they have received. If they contain also some vestiges of man's primitive industry, these cannot be compared with the quantities found in ancient burial grounds, in which some of the best examples of the handicrafts of the times have been preserved to us. The chief feature of the Omori mounds is the extraordinary quantity of fragments of pottery found scattered all over the place, and the scarcity of flint and bone implements. In this they differ from the shell mounds investigated in America and in Denmark, where the stone implements greatly predominate over the remains of pottery. The earthen vessels of Omori show signs of having been used as cooking utensils. That some value was attached to them is evinced by the fact of several examples having been found carefully mended with rivets. It might be assumed from this that the nomad tribes had brought the pottery along with them from the country where it was made, and had no means of replacing it when it got broken during their fishing expeditions. It would be difficult to account in any other manner for such care being taken of these apparently worthless objects. They are all of the most rudimentary style of manufacture, and the attempt at decoration, consisting of incised traceries and punctuated areas, strangely recalls the ornamental notions of other primitive nations.

Mr. E. S. Morse, who conducted the excavations, was then professor of Zoology at the Tokio University.

MORSE (Edward S.).—Old Satsuma. (In Harper's *New Monthly Magazine.*) *New York*, 1888. 8°, pp. 18; with 11 woodcuts of groups of pottery.

"We do not refer," says the author in the preamble of his article, "to the highly decorated, crackled ware, which has been sold to our innocent collectors as Satsuma, and which is never met with in Japan, save in the shops of the treaty ports to tempt the foreigner . . . etc." From the woodcuts illustrating the various types of the real Satsuma ware described by Mr. Morse, the European collector may surmise that he has been, so far, completely deluded as to what constitutes the true characteristics of that ware. The perusal of the letterpress is well calculated to increase his confusion, so wide apart seem to be the various kinds of the pottery he is asked to consider as true old Satsuma. Years of sojourn in the country, frequent visits to the local collections, and long conversation with native amateurs of repute have enabled Mr. Morse to master the subject. But the knowledge and experience acquired by him under such exceptional circumstances can hardly be imparted to us within the limits of a magazine article, however cleverly it may have been written.

—— Reviews from the New York *Nation*, Boston *Transcript*, and New York *Studio* of the work of James L. Bowes, Esq., entitled *Japanese Pottery*. *Salem* (Mass.), 1891. 8°, pp. 24.

The accuracy of many statements and attributions contained in Mr. Bowes' lately published work was challenged by Mr. Morse in several critical reviews contributed to American periodicals. He caused, subsequently, the articles to be reprinted together in pamphlet form. A carefully prepared defence of the opinions he had expressed was brought out by Mr. Bowes under the title *A Vindication*.

—— On the older forms of terra-cotta roofing tiles. *Salem*, 1892. 8°, pp. 72; with 85 illustrs. (Reprint from *The Essex Institute.*)

An interesting monograph of an original character, in which the various forms given to the roofing tile in all civilised countries are passed under review. Mr. Morse was then Director of the Peabody Academy of Sciences.

—— Museum of fine arts, Boston. Catalogue of the Morse collection of Japanese pottery. *Cambridge, Mass.*, printed at the Riverside Presse, 1901. 4°, pp. xiii-384; with 68 heliogr. pls., 40 of which are accompanied by guide plates in outline drawn by the author, and 1,514 potters' marks in the text. £4.

The elements of knowledge indispensable to all collectors of Japanese ware are compendiously presented in the introduction of this catalogue. It represents the well-digested substance of more than twenty years' studies. A formidable array of marks and potters' names almost precludes anyone who is not already familiar with the infinite varieties of the pottery of Japan to entertain any hopes of ever mastering the bewildering mass of information crowded into the descriptive list of over five thousand specimens. When used as a handbook to the collection—

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that is to say, when a direct examination of this section of the Boston Museum allows the student to compare the actual piece with its description, then alone can the catalogue be appreciated at its full value. But when we are left to imagine the particular nature of the paste, the style of the workmanship, and the colours, glazes, and decoration of the examples reproduced on the plates, whatever may be the excellence of the reproduction, we realise that it is next to impossible for us to derive from a study of these illustrations all the instruction that can be obtained from the contemplation of the originals.

MOR-SUNNEGG (E. V.).—Porzellanschatz des königl. bayer. Schloss zu Ansbach. *Ansbach*, s.d. (recent). Fol.; 30 phototyp. pls., with a historical introduction. 20 m.

"The collection of porcelain in the Royal Bavarian Palace of Ansbach."

Exclusively composed of German porcelain.

MORTREUIL (A.).—Anciennes industries marseillaises. Faïences, verres, émaux, porcelaines. *Marseilles*, Arnaud, 1858. 8°, pp. 27.

"The ancient industries of Marseilles. Faïences, glass, enamels, porcelains."

We find in this paper an instance of the state of the ceramic knowledge towards the middle of the last century. Several pieces in the collection of the writer are described as bearing the mark and name of Olerys, and of other now well known manufacturers of Moustiers, and yet they are by him attributed to Rouen and Nevers. Although a local collector for many years, Mr. Mortreuil had never heard, evidently, of the best manufactories of old Provence.

MOSCA (L.).—Napoli e l'arte ceramica del xiii al xx secolo; la riforma dei Musei artistici-industriali. Con marche e plante di antichi fabbriche. *Napoli*, R. Ricciardi, 1908. 4°, pp. 217; with 1 pl. of marks. 10 fcs.

"Naples and the ceramic art from the thirteenth to the twentieth century: the reform of the museums of industrial arts, with marks and plans."

One might expect from the title that the book would contain much information on the pottery and porcelain of Naples. The larger part of it is occupied by a general history of the ceramic art, a monograph of the Sèvres factory, and other irrelevant matter. Many of the marks attributed to Naples are well known to belong to other places. Most of the foreign names, incidentally quoted, are incorrectly spelt.

MOSES (H.).—A collection of antique vases, altars, pateræ, tripods, candelabra, sarcophagi, etc., from various museums and collections, engraved on 170 plates by Henry Moses. *London*, J. Taylor, 1814. Sm. 4°, pp. vi-61. (Painted vases, 27 pls.) 15s. Italian edition. *Milano*, 1824.

H. Moses, a talented draughtsman and engraver, was deeply conversant with Greek and Roman antiquities, and had made a well-studied selection of the objects he meant to reproduce. Although engraved on a very small scale, the vase paintings are well rendered in his book; the design is, however, slightly amended according to the notions of the times. H. H. Barber supplied the historical introduction.

—— Vases from the collection of Sir Henry Englefield, Bart., drawn and engraved by H. Moses. *London*, Bodwell & Martin, 1819. Sm. 4°, pp. 63; with 39 pls. 10s.

The plates, intended as materials for the designer, are framed in ornamental borders. The letterpress, printed in English and French, is particularly free from the mystical speculations so freely indulged in by the antiquarian writers of the period.

MOUGIN DE ROQUEFORT (Dr. P.).—Notice sur quelques poteries sigillées de Fréjus et d'Antibes. *Tours*, Bouseraz, 1876. 8°, pp. 19.

"Notice on some sigillated pottery found at Fréjus and Antibes."

MOURIER (J.).—L'art au Caucase. La poterie et la verrerie. *Paris*, 1896. 8°, pp. 12; text illustrs.

"Caucasian art. Pottery and glass."

Numerous illustrations represent the prehistoric pottery exhumed from the Caucasian necropolis.

MOYR-SMITH.—Legendary studies and other sketches for decorative figure panels. *London*, Sampson Low, 1882. Fol.; 27 pls. 7s.

Subjects reproduced on Minton's tiles, in underglaze print.

MÜLLER (A.).—De origine pictorum vasorum quæ per hos annos in Etruriæ agris effossa sunt. *S.l.*, *n.d.* 4°.

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"Upon the origin of the painted vases which, during the last years, have been discovered in Etruria."

MÜLLER (E.).—Drei griechische vasenbilder. *Zürich*, 1887. 4°, pp. 20; with 2 col. pls.

"Three paintings upon Greek vases."

—— Palissy. *Paris*, Hachette, 1881. 18°, pp. 36. 15 cents.

A reading book for elementary schools.

MÜLLER (Emile).—Produits céramiques pour constructions et industries. *Paris*, impr. Marchandier, v.d. 4°.

Several catalogues of the articles manufactured at the pottery works of Messrs. E. Müller & Cie., at Ivry-Port, near Paris. Bricks and tiles, chemical utensils, sanitary ware, heating apparatus, enamelled tiles, majolica for building decoration, and architectural terra-cotta are extensively illustrated in these catalogues. The factory was established in 1854.

—— Catalogue de l'éxécution en Grès d'un choix d'œuvres des maitres de la sculpture française. *Paris*, 1896. 4°, pp. 17; with 23 phototyp. pls. 5 fcs.

"Catalogue of a selection of the works of the masters of French sculpture executed in stoneware."

Splendid reproductions of statues, bas-reliefs, and architectural decorations, some of them very large size, made at the factory of Ivry.

MÜLLER (S.).—Utrechtsche Plateelbakkerijen. *Rotterdam*, 1877. 8°.

"The faïence factories of Utrecht."

—— Catalogus van het Museum van Oudheden. *Utrecht*, 1878. 8°, pp. xiv-237; with 3 pls.

"Catalogue of the museum of antiquities at Utrecht."

Interesting collection of old Dutch ware. Tiles for stoves and chimney pieces, Nos. 431-613. Early pottery, Nos. 614-660. Jacoba-Kannetjes, Nos. 661-727 (with two plates). Stoneware, Nos. 728-786. Ancient figures in pipe-clay, Nos. 787-962. This latter is a curious series of religious figures, scarcely represented elsewhere than in the museums of Holland.

MÜLLER (Walther). — Die Theseusmetopen vom Theseion zu Athen in ihrem Verhältniss zur Vasenmalerei. *Göttingen*, L. Hofer, 1888. 8°, pp. 63.

"The metopes of Theseus in the Theseion at Athens, in their relation to Greek vase painting."

—— Eine Terrakotta der Göttinger Sammlung. *Göttingen*, 1889. 8°, pp. 12; with 1 photo.

"A terra-cotta in the Göttingen Museum."

Antefix with a horned head in the centre.

MÜNSTERBERG (O. von).—Ostasiatisches Kunstgewerbe in seinen Beziehungen zu Europa. Bayern und Asien im xvi-xvii und xviii Jahrhundert. *Leipzig*, 1895. 4°, pp. 30; with 2 heliogr. pls. and 28 illustrs. 3 m.

"The industrial art of East India in its relations with Europe. Bavaria and Asia in the sixteenth, seventeenth, and eighteenth centuries."

Particulars on the Oriental pottery and porcelain imported into Bavaria through the agency of the Jesuits of Spain and Portugal and the trade of France and Holland.

—— Japanische Kunst-Geschichte. *Braunschweig*, 1907. 4°. Ceramics, Part iii., pp. 111; with 69 illustrs. (some col.). 28 m.

"History of the Japanese art."

MURDOCH SMITH (R.).—List of books, etc., relating to pottery and porcelain in the Library of the Edinburgh Museum of Science and Art. *Edinburgh*, 1893. 8°, pp. 59.

—— Persian Art. *London*, s.d. 8°. Pottery and porcelain, pp. 6-37; with illustrs.

MURRAY (A.).—Etude sur Bernard Palissy. *Amiens*, Delattre-Lenoël, 1879. 8°, pp. 34. (Reprint from *L'investigateur*.)

"Essay on Bernard Palissy."

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MURRAY (A. S.).—Designs from Greek vases in the British Museum. *London*, 1894. Printed by order of the trustees. Fol., pp. 31; with 15 col. pls., containing 62 subjects. 10s.

As the Greek Kylixes are decorated with paintings on the inner as well as on the outer surface, they cannot be exhibited in the museum cabinets without one side being sacrificed to the other. To obviate this disadvantage a plan was lately adopted at the British Museum by which a reproduction, by photographic processes, of the subject painted inside is placed above the piece of which the outward decoration is exposed to view. The interesting series formed by these reproductions is brought together in the present volume.

The paintings belong to the period of red figure vases. They show, most often, a single figure drawn in an exaggerated attitude, eminently decorative in its outline, and enclosed within a circle. Many bear the signature of the vase painters of the best times, together with dedicatory inscriptions to the favourite youth for whom they were intended. A descriptive catalogue, prepared by Mr. Cecil Smith and prefixed to the plates, gives the description of each kylix, accompanied with a transcription of the inscribed names, and supplemented with remarks upon the characteristic style of each painter. These notes are calculated to facilitate the correct attribution of unsigned specimens.

—— Terra-cotta sarcophagi, Greek and Etruscan, in the British Museum. *London*, 1898. Fol., pp. 25; with 11 photograv. pls., and 5 illustrs. £1, 8s.

Description of the painted sarcophagi of Clazomenæ and Cameiros, and of the one adorned with a life size group of figures and bas-reliefs of terra-cotta found at Caere.

MURRAY (A. S.) and SMITH (A. H.).—White Athenian vases in the British Museum. *London*, 1886. Fol.; with 27 photo. pls., accompanied with descriptive notices. Introduction by S. Murray.

An apparatus, specially contrived by Mr. A. S. Smith, has been used to obtain, upon a flat surface, the development of the subjects painted round the vases. Each subject is completed by a sketch of the piece drawn on a reduced scale.

MUSSET (G.).—Les faïenceries rochelaises. *La Rochelle*, chez l'auteur, 1888. 4°, pp. 204; with 20 chromolith. pls. 25 fcs.

"The faïence manufactories of Rochelle."

Much care and talent have been spent by Mr. George Musset, curator of the Rochelle Museum, upon a subject scarcely worthy of the trouble. A host of original documents has been carefully sifted and clearly condensed; facts have been established and arrayed in consecutive order; finally, the history has been indited with no mean literary merit. It is, therefore, all the more unpleasant to have to say that general knowledge has not much benefited by the publication of these insignificant local records. However cleverly prepared has been the sauce, it could not make palatable a decidedly very poor fish.

Faïence of the commonest description only was produced in the short-lived factories of Rochelle, Mérans, and Saintes. None but inferior workmen were ever employed there; cast-off hands from Nevers, Rouen, and Moustiers. Each painter had a small stock of cheap patterns, which he repeated there, just as he had previously repeated them in other places. No particular style of decoration could be developed under such circumstances; hence in the absence of marks the identification of Rochelle ware is practically impossible. For a time it found an outlet in the export trade with the Colonies; in the home market it never attempted to compete with the superior productions of the best French centres.

A correct notion of the simplicity never departed from by the Rochelle manufacturers may be gathered from the specimens reproduced in chromolithography by the author himself.

MUTI PAPAZZURRI (G.). — Lettera su d'una antica terra-cotta trovata in Pallestrina. *Roma*, 1794. 4°, pp. 8. 1 pl.

"A letter on an antique terra-cotta discovered at Pallestrina."

A Greco-Roman tile with embossed figures is described in this paper. Several replicas of the same subject have since been found in Italy.

MYERS (J. L.) and OHNEFASCH-RICHTER (M.). A catalogue of the Cyprus Museum, with a chronicle of excavations undertaken since the British occupation, and introductory notes on Cypriote archæology. *Oxford*, The Clarendon Press, 1899. Pp. xii-224; with 8 pls. 7s. 6d.

The collection, consisting chiefly of Cypriote terra-cotta, was begun at Nicosia in 1874 under the auspices of the Turkish Government. For long the specimens were deposited, without much care or order, in a museum entirely dependent for its maintenance upon private subscriptions. When the authors undertook to prepare this catalogue no inventories of the excavations were

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in existence; they had, therefore, to establish the classification from the style and workmanship of the specimens of which they formed groups arranged in an arbitrary chronological order. During the past few years the result of each campaign of excavation was kept together, so that they could be described under a separate heading. A most laborious and creditable portion of this catalogue consists in the references given of all the replicas of the pieces preserved in the Cyprus Museum to be seen in European museums, or which have been reproduced in archæological works.

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NADAILLAC (J. F. de). — L'Amérique préhistorique. *Paris*, 1880. 8°.

—— Prehistoric America. Translated by N. D'Anvers (Nancy Bell), and edited by W. H. Dall. *London*, 1885. 8°, pp. vii-566; with 219 text illustrs. 18s.

In revising the translation fresh matter has been introduced by Mr. Dall into the original text. Chap. iv. deals with the pottery of the mound builders. Examples of ancient American pottery of various origin are described and illustrated in other chapters.

—— La poterie chez les anciens habitants de l'Amérique. *Paris*, s.d. Pp. 40; with 34 illustrs. (Extr. from the *Revue d'Anthropologie.*)

"The pottery of the ancient inhabitants of America."

—— Les pipes et le tabac. *Paris*, 1885. 8°; illustrs. (Extr.)

"Smoking pipes and tobacco."

—— La poterie de la vallée du Mississippi. *Paris*, 1887. 8°.

"Pottery from the Mississippi Valley."

NAGLER (G. K.).—Die Monogrammisten und Kunstler aller Schulen, welche sich zur Bezeichnung ihrer Werke eines figurlichen Zeichens, etc., bedient haben. Mit Berucksichtigung der Majolicafabriken, Porzellanmanufakturen, u.s.w. *München*, 1858. 80. 5 vols. 8°. 120 m.

"The monogramists and artists of all schools who have made use of a figurative sign to mark their works; with special remarks on the majolica works and the porcelain factories."

NAHUYS (M.). — Sphragistisches auf Stein-Krügen im Alterthums Museum zu Wiesbaden, 1877. 8°, pp. 11. (Extr.)

"Sigillated stoneware jugs in the museum of antiquities at Wiesbaden."

Thirteen inscriptions stamped upon stoneware jugs of the sixteenth and seventeenth centuries are elucidated in this paper. We see that the true reading of the letters composing the following inscription:—E G Z S A Z N O E—should be *Ernst Graf zu Sayn zu Neumagen.* An example sufficient to show that their interpretation may offer, in some cases, insuperable difficulties to any one who is not deeply versed in German sigillography and numismatics.

NAPIER (J.).—Manufacturing arts in ancient times; with special reference to Bible history. *Paisley*, Gardner, 1879. 8°. 3s.

Pottery, pp. 300-309. The passages in the Bible in which the potter and his art are alluded to are quoted in the article.

NAPIER (Collection Robert).—Catalogue of the majolica or ancient Italian painted pottery. *London*, 1859. 8°. Priv. printed.

—— Catalogue of the works of art forming the collection of R. Napier, Esq., of West Shandon (Dumbartonshire), by J. C. Robinson. *London*, 1865. 8°, pp. x-326. Priv. printed. 3s.

—— Catalogue of sale. *London*, Christie, 1877. 8°.

The pottery and porcelain of Oriental and European origin comprise nearly 1,000 Nos.

NASSE (W.).—Ueber Porzellanfabrikation in theoretischen und praktischen Hinsicht. *Leipzig*, 1826. Fol.

"Upon the manufacture of porcelain from the theoretical and practical points of view."

NAUMANN (P.). — Die Oefen der Deutsch-nationalen Kunstgew-

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erbe-Ausstellung, München, 1888. *Dresden*, 1889. Fol.; 25 pls. in phototype.

"The stoves at the National Exhibition of Industrial Art in Münich in 1888, selected and published by Prof. P. Naumann."

The German potter is seen at his best in the ornamental majolica and earthenware stoves, which play such an important part in Germany in the decoration of every household. A very remarkable selection is given in the album of the examples exhibited at Münich by the leading manufacturers. Whether they be reproductions of ancient models—Gothic, Renaissance, or Roccoco—or of original design by modern artists, they are, in most cases, commendable by their artistic merit, as well as by the perfection of their technical execution.

NEATIN (Anon.).—A treatise on the origin, progressive improvement, and present state of the manufacture of porcelain and glass. *Philadelphia*, 1846. 12°, pp. 252; illustrs.

Follows the treatise written by Porter for Lardner's *Cyclopædia*.

NERBEL.—Musterofen der Ofenfabrick von F. Nerbel in Mosbach. S.d. (recent). Fol.; 36 photolith. pls.

"Pattern book of the faïence stove manufactory of F. N. at Mosbach."

NERI, MERRET, et KUNCKEL.—Art de la verrerie, auquel on à ajouté le *Sol sine Veste* d'Orschall, etc. Le Secrèt des vraies porcelaines de la Chine et de Saxe, etc. Traduits de l'allemand par Mr. D. *Paris*, 1752. 4°; with 16 pls. 20 fcs.

"The art of glass-making; to which is added Orschall's *Sol sine Veste*, the secret of making the true porcelain of China and Saxony, etc. Translated from the German by Mr. D."

At the end of this volume the translator has placed a small treatise on the manufacture of true porcelain. Its contents are borrowed from the letters of Père D'Entrecolles, and follow the description the French missionary has given of the processes employed by the Chinese. As the writer was evidently unacquainted with the methods in use in the porcelain manufactories of his own country, and yet was unwilling to ignore them entirely, he has resorted to the following expedient. After having stated how they proceeded in China in each stage of the manufacture, he adds simply—"The same method has been adopted in Saxony." A plan by which embarrassing explanations are conveniently disposed of.

NEUBURG (R. P.).—Praktische Unterweisung in der Porcellan-Glas und Wachsmalerie; nebst einer getreuen Angabe zur vortheilhaften Fabrikation des Porcellans, der Fayence, etc. *Erfurt* (1845 ?). 16°.

"Practical instructions for painting on porcelain, glass, and wax; also a reliable description of the manner of manufacturing very profitably porcelain, faïence, etc."

NEUMANN (F.).—Die Ziegel Fabrikation. Handbuch bei Anlage und Betrieb der Ziegeleien, zur Herstellung aller Arten von Mauer- und Dachziegeln, Hohlstein und Drainröhren. *Weimar*, 1874. 7th ed. 8°; with atlas of 20 fol. pls. 6 m.

"The brick and tile manufacture. Handbook for building and conducting a tile manufactory, and making all sorts of wall and roof tiles, sanitary ware, etc."

NEVILLE (R. C.).—Sepulcra exposita, or an account of the opening of some barrows, with remarks upon miscellaneous antiquities discovered in the neighbourhood of Audley, Essex. *Saffron Walden*, 1848. 8°; with 15 pls. 10s.

—— Saxon obsequies illustrated by ornaments and weapons, discovered in a cemetery near Little Wilbraham, Cambridgeshire, in 1851. *London*, Murray, 1852. 4°; with 40 col. pls. £2, 2s.

For the numerous papers contributed by R. C. Neville to the antiquarian periodicals on the subject of Roman pottery, see Soden Smith's *List of Books*, etc.

NEWTON (Sir Ch. T.).—Guide to the first vase room in the depart-

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ment of Greek and Roman antiquities. British Museum. *London*, 1866. 2nd ed., 1868. 3rd ed., 1879. 8°.

NEWTON (Sir Ch. T.).— A guide to the Blacas collection of antiquities. *London*, 1867. 8°.

—— Synopsis of the contents of the British Museum. Department of Greek and Roman antiquities. Second vase room. Parts I. and II. *London*, 1878. 8°.

—— The Castellani collection. A series of twenty photographs by S. Thompson, selected and described by C. T. Newton, M.A., keeper of the Greek and Roman antiquities, British Museum. *London*, G. Bell, 1874. Fol., pp. 6; with 20 pls. 15s.

The reproductions of drinking cups or Rhytons in the shape of animals; jugs or Oinochoe of the archaic period; figures of comic actors; and painted sarcophagi of early Etruscan terra-cotta form the ceramic portion of the work, pls. 11-20. The selection is equally remarkable for the artistic beauty of the specimens as for their archæological interest. They were purchased from the Castellani collection by the British Museum.

NEWTON (Ch. T.) and BIRCH (S.).—Report on the Campana collection. *London*, 1856. 8°.

—— Catalogue of the Greek and Etruscan vases in the British Museum. (See Birch, S.)

NIBBY (Antonio).—Dichiarazione del dipinto di un antico vaso fittile vulciente offerto dai Signori Candelori alla Santita di nostro Signore Papa Gregorio XVI. *Roma*, 1834. Fol., pp. 10; with 1 pl.

"Description of an antique Vulcian vase presented by Signori Candelori to H.H. Pope Gregory XVI."

The subject painted on this vase represents Achilles and Ajax gambling with dice. It is signed "Execia."

NICAISE.—Le cimetière franco-mérovingien de Haucourt. Note sur une coupe en terre cuite de l'époque du bronze. *Chalon sur Marne*, 1879. 8°; pls.

"The Franco-Merovingian Cemetery of Haucourt. Notice of a terra-cotta drinking cup of the bronze age."

—— Le cimetière gallo-romain de la Fosse Jean Fat; urnes à visages, etc. *Reims*, 1883. 8°, pp. 20; with 4 col. pls. Fol.

"A Gallo-Roman Cemetery at Reims; urns with human faces, etc."

The urns are reproduced the same size as the originals. Three holes perforated on the front of the vessel, after it had been fired, stand for a rudimentary representation of a human face.

The list of all the archæological works of the same author is given in this paper.

NICARD (P.).—Les vases nommés par les Italiens Laziali ou Preistorici. *Paris*, 8°, pp. 8; with illustrs. (Reprint from the *Rev. Arch.*)

"Vases called Laziali, or Prehistoric, by the Italians."

NICHOLS (Geo. Ward).—Pottery, how it is made; its shape and decoration; practical instructions for painting on porcelain and all kinds of pottery with vitrifiable and common oil colours; with a full bibliography of standard works upon the ceramic art. *London* and *New York*, 1878. 8°, pp. 142; and 42 text illustrs. 3s.

"It is the object of this book to show," says the author, "that the manufacture of pottery may become one of the great industries of the United States." To foster this end he thinks it his duty to communicate to his countrymen the knowledge and experience he has himself acquired on the subject. His own views and his personal interpretation of the most elementary principles depart so much from our ordinary notions that we cannot refrain from transcribing a few passages from his book. It is in the first page that we shall make a hasty selection of examples. "Ceramic comes from the Greek word 'Keramos,' which signifies potter's clay." The old word faïence is derived from the Latin, "Fagus," a beech tree. There have been districts of the same name in Barcelona and Andalusia. Stoneware is a name for earthenware, but not for pure porcelain. Chinaware has been employed to designate all kinds of

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ware, but usually porcelain. Pottery is used as a general term including porcelain. The potter's clay derives its origin from several felspathic rocks, etc. And the teaching goes on with the same degree of accuracy all through the chapters. We cannot quote any more from the amusing work, but we must recommend, as a fit conclusion to the ludicrous mistakes with which it abounds, the list of works placed at the end, and the fanciful spelling of all the names it mentions.

NICHOLS (John Gough).—Examples of decorative tiles sometimes termed encaustic, engraved in facsimile chiefly of the same size as the originals. *London*, printed by J. B. Nichols & Son, 1845. Pp. 19; and an intr. notice to each of the four parts; with text illustrs. 100 pls. printed in red. 30s.

As early as 1828 Mr. Herbert Minton had succeeded in reproducing the inlaid tiles of mediæval times; in 1841 the ancient pavement of Temple Church, London, was reconstituted with tiles of his manufacture. This work commanded such a general admiration that it was easy to foresee the success in store for the newly created industry of tile-making. Books of patterns, reproductions of ancient examples, were sure to be well received by architects and manufacturers, hence the number of publications of that order brought out almost simultaneously. Nichols' *Examples of Decorative Tiles* was assuredly one of the best of the series. The author had, however, no cause to believe that the revival of ornamented pavements was chiefly due to his influence; it was a movement for which many others were equally responsible. Credit must certainly be given to him for a selection of designs which had been most carefully made; it included representations of the remarkable tiles which had just been discovered in the Chapter House of Westminster Abbey, the Cathedral of Winchester, and several other Gothic churches and monasteries. Such a book containing working designs drawn to the actual size was bound to be of great use, and it obtained all the success that had been anticipated. Unfortunately, not long after its publication, the larger part of the issue was destroyed by a fire which occurred in the publishers' premises. It has now become very rare. We cannot say that the eminent firm to which we owe so many beautiful antiquarian works has bestowed upon this volume as much care as they were wont to display on their productions. The letterpress, as well as the plates, are printed in red ink upon a lemon-coloured paper of such an inferior quality that it would scarcely be considered good enough nowadays to make bags for the grocery trade.

NICOLAS (Felice).—Illustrazione di due vas fittili ed altri monumenti recentemente trovati in Pesto. *Roma*, 1809. Fol.; with 3 pls. 10s.

"Description of two fictile vases and other monuments recently discovered at Pestum."

NICOLE.—De l'emploi des briques ordinaires dans la construction des edifices publics et privés. *Paris*, s.d. Imp. 4°, pp. vi-25; and 30 col. pls. 12s.

"On the use of common bricks in the construction of public and private buildings."

Elementary work for contractors, surveyors, etc.

NICOLE (G.).—Catalogue des vases cypriotes du Musée d'Athènes. *Genève*, Kündig, 1906. 8°. 3 fcs.

—— Catalogue des vases cypriotes du Musée de Constantinople. *Genève*, 1906. 8°, pp. 43. 3 fcs.

—— Meidias et le style fleuri dans la céramique attique. *Genève*, 1908. 4°, pp. 155; with 15 pls. and 40 text illustrs. 20 fcs.

"Meidias and the floral style in the ceramics of Attica."

A vase of exceptional importance in the British Museum bears the name of Meidias. This name does not occur upon any other example. The author does not attempt to decide whether Meidias was the maker or the painter of the inscribed vase. His endeavour has been to trace and to group together all the specimens which a similarity of style and treatment would denote as coming, if not from the same hand, at least from the same atelier.

NIEDLING (A.).—Original Entwürfe für kunstgewerbliche Erzeugnisse der gesammten Thonwaaren-Industrie. *Wiemar*, 1879. 4°, of 25 lith. pls. 5 m.

"Original sketches for the ceramic industry in all its branches."

NIERITZ (G.).—Der Goldkoch, oder die Erfindung des Porzellans. Eine Erzählung für die Jugend. *Gütersloh*, s.d. (recent). 12°, pp. 125.

"Goldmaking, or the discovery of porcelain: a tale for children."

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NIESSEN (C. A.).—Sammlung romischer Alterthümer. *Köln*, 1889. 2 parts. 4°, pp. 42-22. Roman potters' marks.

"A collection of Roman antiquities."

NIGHTINGALE (J. E.).—Contributions towards the history of early English porcelain from contemporary sources. To which are added reprints from Messrs. Christie's sale catalogues from 1769 to 1785. Printed for private circulation. *Salisbury*, 1881. 8°, pp. xcii-112. 12s.

It is in the press advertisements and sale catalogues that the author has looked for scraps of information concerning the factories of Chelsea, Bow, Derby, and Bristol. In the course of his researches he has chanced to meet with repeated mention of the China produced at Longton-Hall by Littler, a Staffordshire potter, the very name of whom had so far escaped the collector's notice. The enterprise was of short duration, and the mark adopted by Littler, two crossed L L, was not often affixed on the ware. Since the publication of Nightingale's book, however, a sufficient number of marked pieces have been found in the collections for determining the characteristics of this rare china, and for helping in the identification of unmarked specimens. This volume is full of original matter, and of great importance to the student of English ceramics.

NINAGAWA NORITANÉ.—'Kwan-ko-dzu-setzu. Notice historique et descriptive sur les arts et les industries Japonais. 1ere Partie. Arts céramiques. *Tokio*, H. Aherens & Co., 1876, imprimerie C. Levy à Yokohama. 7 parts, obl. fol., 126 pls. col. by hand; with Japanese text, and a French translation to 5 parts. 8°. £7.

"Historical and descriptive notices of the arts and industries of Japan. Part i.-ii.: Pottery and porcelain."

A great respect for national antiquities has always prevailed in Japan; the worship of ancestors is one of the fundamental tenets of the religious creed. In the treasury of the Tôdaidji Pagoda are preserved a large quantity of objects said to have belonged to the earliest Emperors. Once or twice in the course of a century the treasure chamber is opened and investigated by an imperial commission, which issues a report on the conditions in which the contents have been found. Mr. N. Noritané, archæologist and dealer in antiquities, was a member of the last commission. Part of the relics he had the opportunity of examining on that occasion were by him described and illustrated in this work. The account opens with a valuable sketch of the history of the potter's art in Japan. Official records go back to the year 667 B.C., and to the first Emperor who reigned at that date. The tomb in which he is supposed to have been buried was discovered and opened in 1861; in it were found about fifty vases of rough terra-cotta. Figs. 1-26 reproduce the most interesting specimens of the finds, which, after they had been drawn by a local artist, were reburied in the same place. Another sepulchre at Yamato, said to be the tomb of Nobé, and dating from the year 297 of our era, had its inside walls built up with terra-cotta vases of exactly the same description. One of them is reproduced on the last plate.

The next part treats of porcelain, and gives the history of the manufacture from the earliest period; it is illustrated with examples drawn from the author's own collection.

We regret that it has been thought expedient to resort, for the illustration of this work, to the European lithographic processes; the usual style of Japanese wood engraving would have given a much more satisfactory result.

From the hands of N. Noritané the collection he had so carefully formed passed into the successive possession of S. Bing, E. S. Morse, and is now the property of the Boston Museum.

NOËL DES VERGERS (A.).—Notice sur le Musée Napoléon III. Première partie. Bijoux et Terres cuites. *Paris*, 1862. 8°, pp. 31.

"Notice of the Napoleon III. Museum (Campana Collection). Part i.: Jewellery and terra-cottas."

—— L'Etrurie et les Etrusques; ou dix ans de fouilles dans les Maremmes toscanes. *Paris*, F. Didot, 1862-64. 2 vols. 8°; with an atlas folio of 39 pls. (some col.). 150 fcs.

"Etruria and the Etruscans: being an account of ten years' excavations in the Maremmas of Tuscany."

Much had been written by Italian antiquaries upon the dark history of ancient Etruria, and the customs and arts of its people; but the prejudices and incorrect views of each writer have brought more confusion than real assistance in the solution of the still standing problems. Noël des Vergers resolved to start a fresh course of investigation resting upon entirely new grounds, and to extract from the soil of the old Etrurian cities and necropolis the evidence that might settle the questions left in suspense. He found an invaluable assistant in his enterprise in Alexandre François, whose experience in Etruscan excavation had been rewarded by a memor-

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able success; during ten years they explored together the marshy region which extends from the sea to the foot of the Apennine Mountains, between the Arno and the Tiber. What they discovered in the course of their researches, what they deduced from their discoveries, was duly entered in the diary of the excavations. The epitome of their achievements constituted the first book that was ever published in France on the subject of Etrurian civilisation. As may be expected, painted vases were largely represented in the pottery found in the tombs. The atlas gives the reproductions of the best specimens. They have been classified as follows:—Greek style vases, pls. 4-16; Etruscan black pottery, pls. 17-19; painted vases discovered at Vulci, pls. 31-39.

NOËL (G.). — Catalogue of sale. Peintures sur faïence grand feu par Gustave Noël. *Paris*, 1875. 8°, pp. 21; with 1 etched pl.

"Underglaze paintings on faïence."

Several catalogues of the faïence plaques painted with landscape, sold by auction for the artist, were painted in 1877-78-81. They have introductory notices by various writers, and are illustrated with etchings.

NOËLAS (Dr.).—Histoire des faïenceries Roanno-Lyonnaises. *Roanne*, 1883. 8°, pp. 276; with 60 lith. pls. by the author. 12 fcs.

"History of the faïence manufactories of Roanne and Lyons."

If sincere conviction on the part of the writer were sufficient to make us espouse his personal opinion, this book would have fulfilled its aim, and make us deplore the unpardonable neglect of previous historians who have omitted to mention Roanne as a most important centre of ceramic manufacture. Documentary records testify to the existence, at an early time, of some faïence works in the locality. Dr. Noëlas undertook the task of pointing out the lost representatives of their productions. The private collections of the district supplied him with examples which he considered as instructive. All he saw in these collections had been for centuries in the possession of ancient families of the province, and was for him, on that account, bound to be of local origin. Hitherto the best specimens preserved in these collections had been said to be of Italian, Delft, Rouen, or Nevers manufacture, but he had no hesitation in attributing all of them to the old Roanne potters working, as he says, under foreign influence. Labouring under this singular, but, we think, sincere misapprehension, he went so far as to ascribe a Roanne origin to the Henri II. ware. The theory of B. Fillon was still generally accepted; Bernard and Cherpentier had made this ware for Helène of Hangest. He discovered that the fair countess had once possessed a manor in the vicinity of the town, and that the names of Bernard and Cherpentier occurred repeatedly in the civic registers. Well, a fragment of yellowish earthenware inlaid with black traceries had been found deeply embedded in the soil, not far from the site of the manor; who could refuse to believe, in the face of such strong presumptions, that the ware made at Oiron was also made at Roanne by the same hands and for the same patroness? From such an example of strict argumentation one may judge of the value of the rest.

The amateurish etching pen of the writer gives ample credit to the faïence of more modern date, and of most insignificant character, with which he has profusely illustrated this volume.

NOLHAC (P. de).—Trianon de porcelain. *Versailles*, Bernard, 1901. 8°, pp. 20; 3 illustrs. 2 fcs.

The Trianon of porcelain, a small hunting lodge, was built at the far end of the park of Versailles for Louis XIV. It owed its name to the painted faïence slabs, cornices, pilasters, etc., with which the walls were covered inside and out. One part of the faïence work had been imported from Holland by Claude Reverend, a dealer from Paris; the ornamental vases had been made at Lisieux and at the Saint Cloud factory. No vestige remains of that colossal work.

NORDENSKIÖLD (G.).—The cliff dwellers of the Mesa-Verde, South-western Colorado; their pottery and implements. Translated from the Swedish by D. Lloyd Morgan. *Stockholm*, 1893. 4°, pp. 174, iv, xi; with portrait, 50 pls. (1 col.) and 97 illustrs. in the text. 80s.

The prehistoric dwellings cut in the cliffs of Mesa Verde, in Arizona, were discovered in 1849. Many remains of the industry of their inhabitants, such as weapons, implements, pottery vessels, and other objects testify to the existence of a race whose primitive civilisation seems to have been absolutely independent of that of the Mexicans and Peruvians. The best specimens of a pottery of a peculiar character, which was found in abundance in the place, are described and illustrated in Chapt. ix. of this work.

NORMAN (E.). — Catalogue of sale. Collection of English pottery and porcelain formed by Emerson Norman; showing the distinctive character of each manufactory from the earliest times. *London*, Philips, 1871. 8°; with 3 photogr. pls. 390 Nos.

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NORTON (C. B.).—Treasures of art, industry, and manufacture represented in the American Centennial Exhibition at Philadelphia, 1876. *Buffalo*, 1877. Fol.; with 50 chromolith. pls. £5.

A selection of art objects with text in English and French. 8 pls. of pottery.

NORTON (T. M.). — Etudes sur les œuvres d'art de Raphael Sanzio, d'Urbino, au monastère de Refojos do Lima; traduit du portuguais par L. C. Capedeville. *Lisbonne*, impr. Nat., 1888. 4°, pp. 158; with 18 pls.

"Essay on the works of art by Raffael Sanzio, of Urbino, in the monastery of Refojos do Lima."

A series of wall tiles, described and reproduced on eleven plates, gives us the occasion of introducing to the reader this extraordinary book, a curious instance of mental aberration. That an intense study of all that has been written on Raffael and his work, coupled with a meditative contemplation of an old painting, a wooden statue, and some majolica tiles preserved in a Portuguese monastery, should have culminated, in the mind of a man perfectly rational in every other respect, into the staunch belief that the painting, statue, tiles, and the building itself were all the work of Raffael is certainly more than one may imagine. Yet this is precisely what happened in the case of Mr. Thomas Mendes Norton, and caused the preparation of this volume.

Moved by the spirit of revelation, the writer has put aside such negligible considerations as facts, dates, and above all commonplace probabilities. His arguments are all of the æsthetic order, and rest upon his deep knowledge of the unparalleled genius of the great Italian master.

We have only to deal with the part that refers to the tiles, an elaborate scheme of majolica decoration displayed upon the walls of the chapel and refectory of the monastery. No record has been kept of their maker or of their place of origin. Raffael is the only artist, in the opinion of the writer, who could have painted such an admirable work. The general character of the composition is obviously Raffaelesque, while many of the details are found repeated in his authenticated paintings. Moreover, on each of the landscapes which form the centre of the decorative panels, his monogram is seen disguised amidst the clouds, rocks, and branches of the trees, affecting in many places the shape of the letters R.V. With a legitimate pride he refutes the statement of the biographers who say that although Raffael is known to have painted upon majolica ware, no example has ever been found that could be safely attributed to him, and he tells us:—"The doubt is no longer possible; I have discovered unquestionable proofs of his majolica painting in the Refojos do Lima."

Page after page is filled with the rambling discussion of all the arguments that he expects to be raised in opposition to his contentions. He seems to ignore absolutely two important factors in the controversy. The first is that the tiles are painted in the style of the Spanish faïence painters of the seventeenth century, as we can easily recognise from the photographic reproductions. The next is that the monastery was completely rebuilt between the years 1581 and 1613; as is attested by inscribed marble tablets affixed in the walls.

NOTOR (G.).—La femme dans l'antiquité grecque. *Paris*, Renouard, 1901. 4°, pp. iv-288; with 33 col. pls. and 320 text illustrs. 30 fcs.

"Woman in Grecian antiquity."

The illustrations are all taken from Greek vase paintings.

NOTT (J.).—Malvern Priory Church. *Malvern*, s.d. (recent). 8°. Contains a chapter on "The tesselated pavements," pp. 71-103, with a view of the old kiln and 3 col. pls. of tiles. 6s.

NOVELLI (Camillo).—L'arte ceramica all'esposizione di Venezia del 1887, in rapporto alla produzione dell'ultimo decennio. *Roma*, Botta, 1888. 8°, pp. 173. 3 fcs.

"The ceramic art at the Venice Exhibition of 1887; with considerations upon the productions of the last ten years."

The report upon the ceramic exhibition of Venice is prefixed with a review of the various exhibitions in all countries to which the Italian manufacturers had contributed during the preceding ten years.

NOVI (G.). — La fabricazione della porcellana in Napoli e dei prodotti ceramici affini. Memoria letta all'Accademia Pontaniana. Nov., 1878. *Napoli*, 1879. 4°, pp. 78. 10 fcs.

"The manufacture of porcelain at Naples, and of the ceramic products of the same order."

A valuable complement to Riccio's work. The technical part, which had been purposely left untouched by the former writer, is here thoroughly dealt with. All the clays and raw materials found in the Italian soil which can be

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utilised in the composition of the porcelain paste are enumerated and described. All the experiments to which they were subjected in the Naples manufactory with the view of bringing them into practical use are recorded from the original reports. We notice, however, that the actual recipes for the composition of the body and the glaze, as well as for the making of vitrifiable colours, are prudently withheld.

—— Memoria seconda. I continuatori delle tradizioni di Capodimonte. *Napoli*, 1879. 4°, pp. 42.

"The continuation of the Capodimonte traditions."

This second article contains information on the minor factories of Naples in which the making of porcelain has been attempted with more or less success.

—— I fabricanti di majolica e di terraglia in Napoli. *Napoli*, 1881. 4°, pp. 27.

"The Naples manufacturers of majolica and earthenware."

With the exception of Castelli, no faïence work of the Neapolitan kingdom has made its mark in history. This third memoir mentions some of the pot-works established in the town and its neighbourhood, and in which common ware was made for domestic purposes.

NUNNING (J. H.).—Sepulcratum Westphalico - Mimigardico Gentile. Duabus sectionibus partitum in quarum prima. De Urnis, etc. *Frankfurt*, 1714. Sm. 4°, pp. 28; with 3 pls. of urns. 10 m.

"The sepulchre of the Pagans of Westphalia. Divided into two parts, the first of which treats of the Urns."

One of the plates shows the peasants of Westphalia gathering their annual crop of urns.

NYROP (C.).—Den danske Porcellainsfabrikations Tilbliven. En industrihistorisk Studie. *Kjobenhavn*, 1881. 8°, pp. 32. (Reprint from the *Industriforeningens Maanedsskrift*, 1878.) 5s.

"History of the porcelain manufacture in Denmark."

Mention is made of a porcelain manufactory conducted by Johann Wolff at Frederiksberg in 1721; Dutch faïence, which went at the time by the name of porcelain, was probably manufactured at that place. The Royal porcelain works of Copenhagen were only established in 1772.

—— Danske Fajence-og Porcellainsmœrker. *Kjobenhavn*, 1881. 8°, pp. 19; with 29 facsimiles of marks. (Extr. from the above publication.) 3s.

"Marks of the faïence and porcelain of Denmark."

—— Dansk Pottemageri. En kapital af den danske keramiks historie. *Kjobenhavn*, 1882. 8°, pp. 48; with 26 illustrs.

"Danish pottery; a chapter of ceramic history in Denmark."

Historical sketch of pottery-making from the earliest times up to the present day.

O

O* (Oppenheim) et BOUILLON-LAGRANGE.**—L'art de fabriquer de la poterie façon Anglaise; contenant; Les procédés et nouvelles découvertes, la fabrication du Minium, celle d'une nouvelle substance pour la Couverte, celle des Couleurs vitrifiables, l'art d'imprimer sur Faïence et Porcelaine et un vocabulaire de termes techniques et chimiques. Avec gravures. A l'usage des Fabricants et de ceux qui veulent établir des Poteries; par Mr. O***, ancien manufacturier, revu pour la partie chimique par Mr. Bouillon-Lagrange. *Paris*, 1807. 12°, pp. 298; with 2 pls. 3 fcs.

"The art of making pottery after the English method: containing the processes and the latest discoveries, preparing the red lead and a new substance for the glaze, making vitrifiable colours, the art of printing upon faïence and porcelain, etc., with a glossary of technical and chemical terms."

To imitate English pottery was the general tendency of the times. Under the name of "terre de pipe" or "faïence fine," good earthenware was extensively manufactured in France. The writer published nothing but what was already well known. The composition of the Jasper and black basalt ware of Wedgwood, however, was

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never completely mastered, and we see that Mr. O*** knew absolutely nothing about their components. His information about the process of transferring prints on the ware was also very incomplete. He ignores the use of transfer paper, and describes the method called "bat printing," no longer employed in England. We notice that the practical handbooks of that period are generally due to retired manufacturers who, if they do not care any more about keeping professional secrets, are very careful, at the same time, not to divulge the personal discoveries they may have made in the course of their experience.

OHLMER (E.). — Führer durch die Ohlmer'sche Sammlung chinesischer Porzellan, aufgestellt in Römer-Museum, Hildesheim, nebst bemerkungen über chinesisches Porzellan in allgemeinen, seine Herstellung, Verwendung, und seine Geschichte. *Hildesheim*, 1898. 8°, pp. 60; with 8 pls. 5s.

"Guide through the Ohlmer Collection of Chinese porcelain exhibited in the Hildesheim Museum, with remarks on Chinese porcelain in general: its manufacture, use, and history."

The plates represent the ruins of marble palaces in which porcelain enters largely in the architectural decoration. Also marks and symbols.

OLD (Watkins W.). — Indo-European porcelain: an essay with descriptive catalogue. *Hereford*, J. Hull, 1882. 8°, pp. 32. 3s.

Mr. W. Old had made a special collection of the Chinese porcelain decorated with European subjects, sometimes called "Jesuit china," a name for which he proposed to substitute that of "Indo-European porcelain." He has prefaced his catalogue with an excellent historical notice of that particular ware, ignored or misunderstood by previous writers on ceramics, The earliest examples, which date from the end of the sixteenth century, bear religious subjects copied from engravings supplied to the local artists by the missionaries. They were executed in the factories of Kin-Te-Tchin, and all the lines of the engraving are faithfully reproduced in Indian ink. Chiefly exported into Japan, where the Jesuits were then establishing important missions, they were intended to be distributed to the Japanese converts. At a later date, the Dutch India Company, having introduced tea-drinking into Europe, began, towards 1660, to cause sets of tea ware to be decorated in the European taste, and imported them extensively.

The last period of manufacture is represented by porcelain, of much inferior quality, painted with distant imitations of the Dresden patterns, and often bearing crests and monograms, which was for a time attributed to the Lowestoft factory.

OLDHAM (T.).—Antient Irish pavement tiles, exhibiting thirty-two patterns, illustrated by forty engravings after the originals existing in St. Patrick's Cathedral, and Howth, Mellifont, and Newtown Abbeys. *Dublin*, J. Robertson, 1845. Sm. 4°, pp. 8; with front. and 25 pls. 10s.

We must not be surprised to see in these Irish tiles the repetition of many a design we are accustomed to meet with among the productions of other countries. The constant intercourse kept up by the religious communities of the Middle Ages accounts sufficiently for the presence of the same pattern in several monasteries. A brick and tile kiln was annexed to all abbeys of any importance. The monks were their own potters; at any rate, they superintended the work made at the brick yard, and supplied the men with sketches and models, these being frequently borrowed from examples executed in some other establishment of their order. Whenever it happened that a newly erected church or chapel required for its completion and adornment a tile pavement of exceptional richness of workmanship, they called in the assistance of a brother well conversant with the art of designing and the secrets of the potter's trade; the making of the pavement was planned and carried out under his direction. Few were the monks possessed of that peculiar talent, and they had often to travel from England to Ireland, and even to the Continent, to visit the monasteries which claimed their services. The same designer may, therefore, have presided over the execution of the tile pavements of the conventual buildings of places very distant from each other.

OLENINE (A. N.). — (Archæological works by). *St. Petersburg*, 1881. 2 vols. 8°. Vol. i., Part ii., Painted vases; with 7 pls.

OLIVER (Dr. Th.).—Report upon the pottery industry in France. *London*, printed by Darling & Son, 1899. Fol., pp. 18; with notes and criticism by W. Burton.

Published on the occasion of the Government inquiry on the subject of lead poisoning in ceramic manufacture. The Commissioner reports that cases of plumbism are less numerous in the French than in the English factories.

OLIVIERI (B.).—La ceramica in Castelli; suo state attuale e mezzi

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per migliorlarla; pensieri. *Lanciano*, 1881. 18°, pp. 39.

"Ceramic industry in Castelli; its present condition and the means of improving it; suggestions."

OLLIVIER (L. F.).—Calorifères salubres de l'invention de Louis François Ollivier, ancien manufacturier de faïence, porcelaine, minium et terre blanche à couverte de porcelaine, rue de la Roquette No. 73. Avec brevèt d'invention. *Paris*, Orizet, 1785. 4°, pp. 8.

"Sanitary stoves invented by L. F. Ollivier, late manufacturer of faïence, porcelain, red lead, and white earthenware with porcelain glaze."

A report addressed to the French Academy of Science by Guyton and Berthollet upon the inventions of L. F. Ollivier.

—— Collection de dessins de poêles de formes antiques et modernes de l'invention et de la manufacture du Sieur Ollivier, rue de la Roquette. *Paris*, s.d. 4°, pp. 4; with 50 pls. (some col.).

"Selection of designs for faïence stoves, in antique and modern shapes, invented and manufactured by Mr. Ollivier."

Ollivier had styled himself "General manufacturer of the faïences of the Republic." He executed, after the fall of the Bastille, a stove representing the old state prison, a copy of which he presented to the Government of the Convention. This stove, now in the ceramic museum at Sèvres, gives a poor idea of Ollivier as an artist and a potter. He was, however, full of enterprise as a manufacturer; he attempted to imitate the black-basalt and the Jasper ware of J. Wedgwood, but as he lacked sufficient technical abilities, he never succeeded in producing anything better than miserable counterfeits. A copy of this catalogue is in the library of the Sloane Museum in London. The plates are drawn by Bosse, and engraved by Taraval. An imperfect copy, with only 18 plates, is priced 1,500 fcs., in the D. Morgan cat., 1904.

OLSCHEWSKY (W.).—Katechismus der Ziegelfabrikation unter Berücksichtigung der Prüfungs methoden für die gebrannter Fabricate. *Wien*, 1880. 8°, pp. 333.

"Treatise of the brick and tile manufacture. A method of practical experiments applied to ceramic products."

—— Prüfung und Begutachtung von Thon. Unter Berucksichtigung practisher Erfahrungen bearbeitet, und an Beispielen erlaütet. *Berlin*, 1890. 8°.

"The trial and valuation of clays. Prepared from the result of practical experience, and illustrated with examples."

O'NIELL (Dr. W.).—Old pottery and porcelain. *London*, 1898. 8°, pp. 15; with pls. (Reprint from the *Architectural and Archæological Society's Reports.*)

—— Torksey old pottery and porcelain manufactory. 8°, pp. 8; with 4 pls.

The manufactory was established at Torksey, in Lincolnshire, by W. Billingsley, at the beginning of the nineteenth century.

—— Bow and Chelsea china. *London*, 1899. 8°, pp. 10; with 5 pls.

The illustrations of these papers are taken from specimens in the writer's possession.

O'REILLY.—Manière de fabriquer des briques légéres, à l'imitation des briques flottantes des anciens. *Paris*, 1779-80. 8°, pp. 7. (Extr. from the *Annales des Arts et Manufactures.*)

"Method for making light bricks, in imitation of the floating bricks of the ancients."

—— Procédé pour remplacer la céruse et le minium dans les compositions de l'émail ou de la poterie fine, et considerations sur l'état actuel de cet art. *Paris*, 1800. 8°, pp. 14. (Extr.)

"A method for replacing white lead and minium in the composition of enamel and glazes in the manufacture of earthenware, with a few remarks on the present state of that manufacture."

—— Sur les hydrocérames, vases de terre propres a rafraichir les liquides. *Paris*, 1804. 8°, pp. 29; with 1 pl.

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"Upon the hydrocerams, or earthen vessels, having the property of cooling liquids."

O'REILLY.—Sur la poterie vernissée et sur les poteries d'Espagne. *Paris*, 1805. 8°, pp. 3. (Extr.)

"Upon the glazed potteries, and particularly those made in Spain."

These articles, which have all appeared at different dates in the same periodical, seem to follow those which Fourmy had published on these subjects.

ORSI (P.). — Urne funebri cretesi dipinte nel stilo di Micene. *Roma*, 1890. 4°; with 2 pls. 5 fcs.

"Cretan funereal urns painted in the Mycenæan style."

ORTLEB (A. and G.). — Gefässkunde oder Keramik. *Berlin*, C. Mode, s.d. 16°, pp. 75; with 3 pls. 1 m.

"The knowledge of earthen vessels or ceramics."

Popular history of the ceramic art, beginning with a chapter on Heraldry, and ending with directions for cleaning and mending ceramic specimens.

ORTON (Ed.).—Geology of Ohio. Vol. vii., Part 1. Geological scale. Clay deposits. Clay manufacture. Coalfields. *Norwalk, Ohio.* 1893. 8°, pp. 290. 6s.

—— The progress of the ceramic industry. *Madison (Wis.)*, 1908. 8°, pp. 20. 3s.

ORTWEINS.—Arbeiten in gebranntem Thon. *Wien*, Grässer, 1895. (In *Vorlagen für Gewerbliche Lehranstalten*, Part vi.) 32 pls. in outline. Fol. 12 m.

"Work in terra-cotta."

Sketches of earthenware stoves, with working diagrams of the details.

OSANN. — Revision der Ansichten über Ursprung und Herkunft der gemalten griechischen Vasen *Giessen*, 1847.

"Critical examination of the theories propounded on the question of the antiquity and the origin of the painted Greek vases."

OSGOOD (Miss A. H.).—How to apply Worcester . . . and Dresden colours to china. *New York*, 1891. 6th ed.

—— How to apply matt, bronze, Lacroix, Dresden colours, and gold to china. A practical elementary handbook for amateurs. *New York*, 1896. 12th ed.

OSMA (G. J. de).—Azulejos Sevillanos del siglo xiii. Papeletas de un catalogo de Azulejos españoles de los siglos xiii al xvii. *Madrid*, impr. de Fortanet, 1902. 4°, pp. 65; illustrs. (Privately printed.)

"Sevillian tiles of the thirteenth century. Preliminary notes for a catalogue of Spanish tiles, from the thirteenth to the seventeenth century."

—— La Loza dorada de Manises en el año 1454. Carta de la Reina de Aragon à Don Pedro Boil. *Madrid*, 1906. 4°, pp. 66; with 1 facsimile and 3 illustrs. (Privately printed.)

"The golden faïence of Manises in the year 1454. A letter from the Queen of Aragon to Pedro Boil."

—— Los letreros ornamentales en la céramica morisco del siglo xv. *Madrid*, 1907. 8°, pp. 18; with 2 pls. and text illustrs. (Reprint from the *Cultura Española.*)

"The ornamental letters on the Moorish ceramics of the fifteenth century."

—— Apuntes sobre ceramica morisca. Textos y documentos Valencianos. No. II.: Los maestros alfareros de Manises, Paterna, y Valencia. Contratos y ordenanzas de los siglos xiv, xv, y xvi. *Madrid*, printed for the author, 1908. 4°, pp. 179; with frontispiece and 10 illustrs. in the text.

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"Materials towards the history of Moorish ceramics. Texts and documents relating to Valencia. No. II.: The master-potters of Manises, Paterna, and Valencia. Contracts and ordinances of the fourteenth, fifteenth, and sixteenth centuries."

The contributions of Don G. T. de Osma to the study of Spanish ceramics, based on the discoveries made by the writer in the archives of the country, have opened new paths in a hitherto untrodden field.

OSMOND (Collection du Marquis d').—Catalogue of sale. *Paris*, 1884. 8°; with 7 illustrs.

Sèvres porcelain, 46 Nos. Important vases. Celadon and Oriental ceramics.

OSSOWSKI (G.).—Monographie préhistorique de l'ancienne Pologne. *Cracowie*, 1879-88. 4°; with 45 pls. 60 fcs.

"Monograph of Poland in prehistoric times."

Contains a few examples of the Polish prehistoric pottery.

ÖSTERLING (J.)—Dissertatio historica de Urnis sepulchralibus et armis lapideis veterum Cattorum. . . . *Lipsiae*, 1741. Sm. 4°, pp. 32; with 1 pl. 2 m.

"Historical dissertation upon the sepulcral urns and the stone weapons of the ancients."

OTTO (F. J.).—Der Thon. *Braunschweig*, 1868.

"The potter's clays."

OUEDA TOKOUNOSOUKÉ.—La céramique japonaise. Les principaux centres de fabrication céramique au Japon par O. T. Avec une préface relative aux "Céremonies de Thé" au Japon, et à leur influence, par E. Deshayes. *Paris*, E. Leroux, 1895. 12°, pp. 123. 5 fcs.

"Japanese ceramics. The chief centres of ceramic manufacture in Japan by O. T. With a preface relative to the 'Tea ceremonies' in Japan and their influence, by E. D."

The tables which accompany this work record the names of the chief centres of manufacture; the earliest date at which they are known to have been at work; and the designation of their respective productions.

OUVAROFF (Comte Alexis).—Recherches sur les antiquités de la Russie méridionale et des côtes de la mer Noire. *Paris*, 1855-60. Fol.; with an atlas fol. of 34 pls. and 7 maps. 100 fcs. The first edition, with text in Russian, was published at Saint Petersbourg, 1851-56.

"Researches on the antiquities of Southern Russia and the shores of the Black Sea."

Examples of Greek vases and terra-cottas. This work must be considered as the imperfect sketch of the magnificent volume published by Giles under the direction of Count Ouvaroff, with the title of *Antiquités du Bosphore Cimmerien*. It is illustrated with photographs taken from the drawings of Webel, of the Imp. Acad. of St. Petersburg.

OVERBECK (J.).—Die Bildwerke zum thebischen und troischen Heldenkreis, etc. *Halle* and *Braunschweig*, 1852-53. 8°; with an atlas 4° of 35 lith. pls.

"Monuments of the Theban and Trojan heroic cycle . . . etc."

A learned work illustrated with bad lith. plates.

——— Griechische Kunstmythologie. *Leipzig*, 1871-1889. 3 vols. 8°; and atlas fol.

"Grecian artistic mythology."

Reproductions of Greek vase paintings, etc.

OWEN (Harold). — The Staffordshire Potter; with a chapter on the dangerous processes in the potting industry by the Duchess of Sutherland. *London*, G. Richards, 1901. 8°, pp. 357.

This thorough and conscientious book has been written by the son of a man—Mr. William Owen—who, as the trusted leader and agent of the "Union men," has spent a long and busy life in upholding the rights of labour. It is to him that the account is indebted for this abundance of dates, facts, and documents that no one else could have supplied; it is the experience and sound judgment of the old champion of social reforms that permeate all the pages of his son's work.

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The narrative records the almost uninterrupted battles that were fought in the past, not only on questions of wages, but also on points of rules and customs between masters and men. It leaves us impressed with the sense of fairness and moderation displayed by the masses at the most critical moments, when the miseries and privations, following upon the protracted course of a general strike, might have driven the sufferers to desperation and violence.

The author concludes by expressing his confidence in the forthcoming union of labour and capital, whose interests, says he, are identical. Without being so sanguine as to the prompt realisation of these hopes, we have good cause to expect that the common sense of the Staffordshire potter, which has so often helped him through the worst crises of the industry, will do more to promote the betterment of his condition than revolutionary speeches and disgraceful riots have ever done in the case of the infuriated workmen of other times and other places.

In the chapter contributed by the Duchess of Sutherland the dangers connected with the practice of certain branches of the trade are exposed without unnecessary exaggeration. The heart of the noble lady has been touched by the account of what her modest neighbours, the pot-workers, have to suffer as a consequence of their occupation, and she has thought it a duty to raise her voice and remind us all that the evil would find its remedy in the application of wise regulations, too much neglected in the past.

The appendix gives the scale of wages in the various branches of the trade from the eighteenth century up to the present day, and contains interesting particulars concerning the mode of life and the social conditions of the Potteries operatives.

OWEN (Hugh).—Two centuries of ceramic art in Bristol, being a history of the manufacture of "The true porcelain," by Richard Champion; with a biography, compiled from private correspondence, journals, and family papers; containing unpublished letters of Edmund Burke, Richard and William Burke, the Duke of Portland, the Marquis of Rockingham, and others. With an account of the Delft, earthenware, and enamel glass-works from original sources. *London*, Bell & Daldy, 1873. 8°, pp. 32 - xxiv - 402 and index; with 142 illustrs. in text and 16 pls. of portraits, views, and specimens. £3, 10s.

It has not escaped the notice of the ceramic student that some of the best books he ever read were the unique productions of their respective authors. One should beware, as a rule, of the prolific writer of heavy volumes who, diluting a modicum of borrowed knowledge into a quart of ink, and dipping his pen in the mixture, covers with his fluent scribble untold reams of foolscap paper. A good monograph is perhaps the most commendable form of a good pottery book. Without the assistance of these detached chapters, upon which a conscientious specialist has spent his undeviating efforts, embodying into it the sum of an arduously acquired learning, the framing of the general history would not have been possible. He who has devoted all his thoughts, all his energy, to the completion of a single but exhaustive book, dealing with a still untouched topic, has a better claim to our thanks than the clever writer of numerous compendiums.

Scanty enough is the number of monographs of English factories. Yet, one is pleased to remark that scarcely any of the volumes of which this small group is formed may be dismissed as the outcome of injudicious labours wasted upon an unworthy subject, or described as the incomplete essay of a writer not fully prepared for the task he had undertaken to accomplish. In the present case, Owen's compact "History of the Bristol porcelain" may be praised as being a model of what a perfect monograph might be expected to be. Its value as an addition to ceramic history need not be pointed out.

The account of the discovery of the china clay and stone of Cornwall by Cookworthy about 1758, and of the use that he and Richard Champion made of them for the manufacture of hard porcelain, first at Plymouth, and subsequently at Bristol, form a most interesting narrative. Although favoured by the presence of an inexhaustible supply of the best porcelain clay in Europe, and the complete success of the first experiments, Champion's enterprise never gave a sufficiently remunerative result. This new kind of manufacture could not be implanted in English soil; after a few years of sturdy efforts it had to be completely abandoned. The china clay was, however, found to be of great use in the composition of various ceramic bodies. But the potters of England, instead of adopting the recipes of foreign porcelain, preferred to develop the production of the semi-hard kind of china which originated in the country, and for the making of which they have no rivals in the world. We must acknowledge, therefore, that this book deals with quite an exceptional branch of English manufacture, specimens of which are rarely met with. What renders Owen's work extremely valuable, even to the foreign collector, is the amount of correlative information pertinently introduced in the course of the narration. The undertaking of Champion and Cookworthy had necessarily brought them in contact with the chief potters, as well as with the art patrons, merchants, and manufacturers of the times; out of the intercourse the Bristol potters had to keep with official and private personages, springs a long roll of documents and business correspondence, most interesting to peruse for the light they throw upon the general conditions of the British trade and industries during the second half of the eighteenth century.

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OWLES (Collection J.). — A catalogue of a collection of pottery and porcelain, etc., to be sold by Messrs. Spelman, Great Yarmouth, October, 1872. *Yarmouth*, Denew, printer, 1872. Sm. 4°, pp. 90; with 12 photogrs. 10s.

An important collection comprising 1,791 Nos. Numerous specimens of the so-called Lowestoft porcelain.

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PAAPE (Gerrit). — De Plateelbakker of Delftsch Aardewerkmaaker. *Dordrecht*, 1794. 8°, pp. 72; with 5 pls. 12s.

"The faïence and earthenware maker of Delft."

This treatise forms the twelfth volume of an Encyclopedia published at Dordrecht by A. Blussé & Son. It was written by a practical potter of Delft. In the year 1794 professional secrets had long been divulged, and there was no longer any cause for making a mystery of recipes and methods which could easily be obtained by anyone who stood in want of technical information. Gerrit Paape has given in his book a sincere and trustworthy account of the whole process of contemporary manufacture. All is simple and clear, as well as absolutely correct, in his description of the various stages through which the ware had to pass, from its fashioning to its final decoration in colours, and it makes us perfectly acquainted with the way in which they proceeded. But the thorough experience, the skill of hand, which made of the Delft potter perhaps the most accomplished faïence manufacturer of Europe, cannot be imparted through the best advice printed in a little handbook. The art of rendering enamelled earthenware equal in brilliancy of surface and purity of colours to the porcelain of China and Japan, of making, in short, amazing counterfeits which deceive the eye of an expert, seems to be quite an extinct art. Mr. Havard in his *Histoire de la Faïence de Delft* has given a French translation of the work of Gerrit Paape.

PABST (A.).—Die Sammlung Frohne in Kopenhagen. *Berlin*, P. Bette, 1883. Fol., pp. 6; with 28 photos. comprising 154 specimens. £2.

"The Frohne Collection in Copenhagen."

Nearly one hundred examples of ancient stoneware render this collection of some interest to the specialist. It contains, however, few works of superior order. Specimens of Dutch and German faïence complete the album.

—— Die Sammlungen des Konigl. Kunstgewerbe Museums zu Berlin. *Berlin*, 1884. 8°, pp. 38; with 20 illustrs. and 2 photogr. pls.

"Handbook to the Royal Museum of Industrial Art at Berlin."

—— Keramische Sammlung des Freiherrn Albert von Oppenheim in Köln. *Leipzig*, Sinsel, 1889. Fol., pp. 10; with 56 phototyp. pls. £2, 10s.

"The ceramic collection of Baron Albert von Oppenheim."

As the art treasures accumulated by German collectors came gradually into the market, the choicest specimens of ancient stoneware were eagerly secured to form a collection without a rival among those in private hands. Nearly every item is either unique or very rare; each appears to be the best representative of its kind that sure taste and discrimination, assisted by an unbounded liberality, had made it possible to procure. All styles and all periods of German and Flemish stoneware are equally well represented. In the photographic reproductions of these masterpieces of the potter's art, we can follow the beginning and development of a manufacture, the history of which was still under study; but one should like to see them accompanied with a letterpress of more instructive import than the brief and inadequate descriptions which have been thought sufficient.

—— Kunstvolle Thongefässe aus dem 16 bis 18 Jahrhundert. *Berlin*, 1891. Fol.; with 52 phototyp. pls. Publ., 45 m.

"Examples of artistic pottery from the sixteenth to the seventeenth century."

Reprint of the above work under a different title.

PABST (W.).—Untersuchung von chinesischen und japanischen, zur Porzellanfabrikation verwandten Gesteinsvorkommnissen. *Leipzig*, 1880. 8°, pp. 39.

"Examination of some specimens of the raw materials used in the porcelain manufacture of China and Japan."

PAGANIS (M. Pagan de). — Cornici di terra-cotta in Bologna rilevate e

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disegnate dall'architetto M. P. de Paganis. *Torino*, Bertolero, 1880. Fol. ; 16 col. pls. 10 fcs.

"Terra-cotta cornices in Bologna, measured and drawn by P. de P., architect."

PAJOT-DES-CHARMES.—Nouvelle methode pour la cuisson des poteries fines sans cazettes. *Paris*, Bachelier, 1824. 8°, pp. 15. (Reprint from the *Annales de l'Industrie.*)

"A new method of firing earthenware without saggars."

PALAYSI (L.).—Bernard Palissy et les debuts de la Réforme en Saintonge. *Paris* (1895 ?). 8°, pp. 55.

"B. Palissy and the dawn of Reformation in Saintonge."

PALEOLOGUE.—L'Art Chinois. *Paris*, Quantin, 1887. 8°. Chapt. vi., Céramique, pp. 178-219 ; with 22 illustrs. 4 fcs.

"The Chinese Art."

PALHA (F.).—Ceramica. A chapter in "Esposicâo retrospectiva de arte ornamentale portugueza e hespaniholo. *Lisboa*, 1882." 8° ; with 220 pls. 8s.

Catalogue of the retrospective exhibition of Portuguese and Spanish decorative art. The section of ceramics comprised 586 Nos.

PALISSY (Bernard).—Recepte véritable par laquelle tous les hommes de la France pourront apprendre a multiplier et augmenter leurs thrésors : Item, ceux qui n'ont jamais eu cognoissance des lettres, pourront apprendre une Philosophie nécessaire a tous les habitants de la terre : Item, en ce livre est contenu le dessein d'un jardin autant déléctable et d'utile invention, qu'il en fut onques veu. Item, le dessein et ordonnance d'une Ville de forteresse, la plus imprenable qu'homme ouyt jamais parler ; composé par Maistre Bernard Palissy, ouvrier de terre et inventeur des Rustiques Figulines du Roy, et de Monseigneur le Duc de Montmorancy, Pair et Connestable de France, demeurant en la ville de Xaintes. *A. La Rochelle*, de l'imprimerie de Barthelemy Berton, 1563. Sm. 8°, pp. 130 (folios not numbered). 250 fcs.

"The true recipe by which all men in France shall learn how to multiply and increase their treasures. Item : all those not conversant in letters shall learn a philosophy necessary to all inhabitants of the earth. Item : in this book will be found the design of a garden, as pleasurable and useful an invention as has ever been seen before. Item : the design and contrivance of a fortified town, the most impregnable that one has ever heard of. Invented by Master Bernard Palissy, workman in clay to the King and to my Lord Duke of Montmorancy, peer and constable of France, residing in the town of Saintes."

Editio princeps of extreme rarity. A few copies, otherwise similar in all points to the issue of 1563, bear the date 1564. The work is dedicated to the Marshal of Montmorency, and to the Queen mother, Catherine de Medicis. Upon the title page is printed a woodcut representing a man, whose left arm, provided with wings, is stretched towards heaven, while his right arm is held down to the earth by the weight of a heavy stone. Round the subject runs the inscription, "*Povreté empèche les bons esprits de parvenir.*" Emblem and motto have always been considered as designed by Palissy himself, in order to allegorise the difficulties and sufferings he had to encounter in his life. But Mr. Audiat has established the facts that the emblem was borrowed from Alciat, and that this very woodcut was the mark of the printer, B. Berton, who employed it in many other volumes issued from his press. It is to be noticed that Palissy did not reproduce it in his second work, *Discours admirables*. Beyond the qualification of "workman in clay to the King," assumed by Palissy on the title page of the *Recette veritable*, the first work does not contain any reference to the art he practised.

—— Discours admirable de la nature des eaux et fonteines, tant naturelles qu'artificielles, des métaux, des sels et salines,

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des pierres, des terres, du feu et des émaux. Avec plusieurs autres excellents secrèts des choses naturelles. Plus un traité de la marne, fort utile et nécéssaire pour ceux qui se mèlent de l'agriculture. Le tout dréssé par dialogues, ès quels sont introduits la Théorique et la Pratique. Par Mr. Bernard Palissy, inventeur des rustiques figulines du Roy et de la Royne sa mère. *A. Paris*, chez Martin le jeune, a l'enseigne du Serpent, devant le collège de Cambray, 1580. Sm. 8°, pp. 361. 80 fcs.

"Admirable discourses upon the nature of waters and fountains, natural as well as artificial, the metals, the salts, the stones, the clays, the fire, and the enamels. Also a treatise upon marl, of great advantage and importance to all who occupy themselves with agriculture. The whole presented under the form of dialogues in which Theory and Practice are introduced."

Collation—Title page, privilege, and dedicatory epistle to Sire Anthoine de Ponts; an address to the reader; and a notice in which Palissy informs the public that he is ready to give a verbal interpretation of all the subjects treated upon in the book to anyone who, being desirous to obtain it, shall apply to him; he also offers to execute any of the fountains of which he has given the description (together 15 pp., not numbered). The treatise begins on p. 1 and ends on p. 361; after which come 23 pages (without numbers) of index and glossary of terms.

The chapter on "The art of clay, its importance; and of the enamels and fire" extends from pp. 266 to 295. It is preceded by a chapter on "The argillaceous earths."

A repetition of some passages of the "Treatise on metals," pp. 120 and 136, at the end of the volume, are evidently erroneous insertions of an uncorrected proof sheet.

—— Le moyen de devenir riche et la manière véritable par laquelle tous les hommes de France pourront apprendre a multiplier leurs thrésors et possessions. Avec plusieurs autres excellent secrèts des choses naturelles, des quelles jusques a présent l'on n'a ouy parler, par Maistre Bernard Palissy de Xaintes, Ouvrier de terre et Inventeur des rustiques figulines du Roy. *A. Paris*, chez Robert Fouët, rue St. Jacques, à l'Occasion, devant les Mathurins, 1636. Sm. 8°. Vol i., An epistle from the author to the people of France. 16 pp. (without numbers), and pp. 255. Vol. ii., Dedication, etc. 16 pp. (without numbers), and pp. 526. 30 fcs.

"How to become rich, and the true manner in which all the men of France may learn how to multiply their treasures and possessions. Together with sundry other secrets of great value concerning natural things, unknown to all heretofore."

Forty years had elapsed since the death of Palissy. R. Fouët, the bookseller who conceived the idea of giving to the public a reprint of his two works, decided also to introduce into the original text such alterations as might make the speculation more profitable. He affixed to them quite a different title, that it might excite greater curiosity and attract purchasers. An epistle from the author to the people of France was prefixed to the reprint. This epistle was soon recognised as a rank forgery of the publisher's imagination, and has never been accepted as Palissy's own writing. Not only had the work to suffer from unwarrantable additions but also from many regrettable excisions. For instance, no doubt from bigoted motives, the part which refers to the history of the reformed church in the town of Saintes has been bodily suppressed.

—— Les œuvres de Bernard Palissy revues sur les exemplaires de la Bibliotheque du Roi; avec des nôtes par Mr. Faujas de Saint-Fond et des additions par Mr. Gobet. *Paris*, Ruault, 1777. 4°, pp. lxxvi-734. 15 fcs.

"The works of B. Palissy, reprinted from the copies in the Royal Library; with annotations by Mr. F. de Saint-Fond and additions by Mr. Gobet."

Palissy and his works were almost forgotten, when Faujas de Saint-Fond, a geologist and professor of natural history, caused this edition to be reprinted. Through a singular misconception he thought it advisable to change the order of the chapters, and to begin the volume with the treatise "On the art of clay," which belongs to the second work. The others follow in an arbitrary succession. He wrote an introductory notice to each section of the original work, accompanied the text by explanatory footnotes, and

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added to it an original essay on the "Terra Sigillata." His friend, Gobet, who acted as his collaborator, was to see the work through the press. Unsatisfied with such a small part, the latter contributed some annotations of his own, not always commendable for sound judgment and accuracy. A greater mistake imputable to him is to have given as a genuine work of Palissy an anonymous article by one of his contemporaries, entitled "Les déclarations des abus et ignorance des Médecins," which cannot in any way have been written by the great potter.

Notwithstanding some unnecessary interpolations, this edition is of great value to the student. It contains extracts from the previous works in which many celebrated writers have expressed their opinion upon Palissy and his books. All of them, from La Croix du Maine, 1584, and Verdier de Vauprivas, 1585, to Jussieu, Fontenelle, Buffon, Reaumur, and other learned men of the eighteenth century, are unanimous in their appreciation of the great naturalist and philosopher, and render full justice to his genius. Ample notices of the contemporaries and friends of Palissy add a special interest to this edition. It was dedicated by its publisher, Ruaux, to B. Franklin, who, by reason of the interest excited in France by the American revolution, had become the hero of the moment. A few copies have Franklin's portrait engraved by Saint Aubin after a design by Cochin.

PALISSY (Bernard).—Bernard Palissy; œuvres complétes; éditions conforme aux textes originaux imprimés du vivant de l'auteur; avec des notes et une notice historique par P. A. Cap. *Paris*, Dubouchet, 1844. 8°, pp. xxix-437. 4 fcs.

"B. Palissy's complete works. An edition reprinted from the original texts published during the author's lifetime; with annotations and a historical notice."

In this edition, dedicated to Brongniart, the annotator passes a critical examination of Palissy's doctrines and theories, and summarises his scientific discoveries.

—— Discours admirables de l'Art de Terre, de son utilité, des Emaux et du Feu. *Genève*, 1863. 12°, pp. iv-44. 5 fcs.

The most interesting chapter of Palissy's works, since it contains his biography, reprinted, with a notice by Mr. G. Révillot.

—— Œuvres de Bernard Palissy, publiées d'après les textes originaux, avec une notice historique et bibliographique et une table analytique par Anatole France. *Paris*, Charavay, 1880. 8°, pp. xxvii-500. 4 fcs.

A new feature introduced by Mr. A. France in this edition is the transcription of a contract, or tender, said to be entirely written by the hand of Palissy, in which the potter describes the grotto, ornamented with figures, animals, and architectural devices in enamelled clay that the Queen, mother of Charles IX., had ordered him to erect in the Tuileries Gardens. The MS., now preserved in the Carnavalet Museum, was then published for the first time. The facsimile of Palissy's signature, taken from another source, and the only one in existence, is also given in this volume.

—— Resources: a treatise on "Water and Springs." Translated by E. E. Willett. *Brighton*, 1876. 8°, pp. 40.

In this treatise the questions of irrigation and water supply, as they were understood by the most advanced men of the sixteenth century, were treated by Palissy with extraordinary clearness and practicability. The modern problems of sanitary reforms impart to this chapter of his works a special interest, and our thanks are due to Miss E. E. Willet for having given us an excellent rendering of a portion of a book never before translated into English in its entirety.

—— Les œuvres de Maistre Bernard Palissy. Nouvelle édition revue sur les textes originaux par B. Fillon. Avec une notice historique, bibliographique et iconologique par L. Audiat. *Niort*, L. Clouzot, 1888. 8°. Vol. i., pp. ccvi-144. Vol. ii., pp. 280. 12 fcs.

This edition, prepared by B. Fillon and A. de Montaiglon, had been left unpublished for nearly twenty years, when Louis Audiat, well known for the deep study he has made of the life and works of the French potter, undertook to bring it out. It is a faultless reprint of the two original works, and the editors have enriched it with most valuable notes and additions. In the introductory notice, Audiat has condensed the contents of his former books. It is completed by an extensive bibliography, in which all articles, pamphlets, and volumes which have appeared on Palissy are described and commented upon with the authority of a most competent critic. Of contemporary portraits, two only are in existence, one is a faïence plaque in the collection of Sir Antony de Rothschild, the other a painting on vellum in the Cluny Museum; both of them being probably imaginary presentments. Nevertheless Audiat has devoted a special chapter to Palissy's Iconology, in which all modern pictures, statues, and engravings executed to perpetuate his memory are duly enumerated. A glossary of terms of difficult interpretation is placed at the end of the second volume.

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—— Œuvres choisies de Bernard Palissy. *Paris*, Delagrave, 1890. 12°, pp. 222.

There is a notice signed by E. M.

PALLIER (M.). — Limoges: quelques mots sur son industrie. *Limoges*, 1885. 16°, pp. 16.

"A few words on the porcelain industry at Limoges, by a manufacturer."

PALLU DE LESSERT.—Les briques legionnaires, contribution à la géographie militaire de l'Afrique romaine. *Paris*, Lauriel, 1888. 8°, pp. 12.

"The bricks of the Roman legions: a contribution towards the military geography of Roman Africa."

PALUSTRE (L.).—Catalogue du Musée de Tours, 1871. 8°, pp. 77.

A series of interesting mediæval tiles.

—— Album de l'Exposition retrospective de Tours. *Tours*, 1878. Fol.; 60 pls. 100 fcs.

The exhibition of 1878 included a loan collection of fine old faïence.

—— Monographie d'une cheminée en vieux Rouen polychrome, epoque Louis XV. *Bordeaux*, 1892. 8°; with 1 col. pl.

"A chimney-piece in old Rouen polychrom from the time of Louis XV."

PANCKOUCKE (Collection). — Collection d'antiquités égyptiennes, grecques et romaines, etc. *Paris*, 1841. 8°, pp. 40.

"Catalogue of the private collection of L. J. Panckoucke."

PANDOLA (Collection). — Catalogue of sale. *Roma*, 1887. 8°; vigns.

A collection almost exclusively composed of ceramics.

PANOFKA (T.). — Lettera del Dr. Teodoro Panofka all'abate Niccolo Maggioro. *Palermo*, Solli, 1825. 8°, pp. 15; 1 pl.

"A letter from Dr. T. P. to the Abbot N. Maggioro."

Description of a vase in the San Martino Museum at Naples, representing the education of Bacchus.

—— Vasi di premio illustrati. *Firenze*, 1826. Fol., pp. 22; with 6 pls. 10 m.

"Illustrations of vases intended as athletic prizes."

The first number of a publication which was not continued.

—— Il museo Bartoldiano. *Berlino*, 1827. 18°, pp. x-180.

Description of the Bartoldi collection acquired by the Berlin Museum.

—— Recherches sur les véritables noms des vases grecs et sur leur differents usages, d'après les auteurs et les monuments anciens. *Paris*, F. Didot, 1829. Fol., pp. 64; with 9 pls. 20 fcs.

"Essay on the true names of the Greek vases and their various uses, based on the works of the classical writers and on the ancient monuments."

Published as an introductory notice to Panofka's work, *Musée Blacas*, the essay had to stand the bitter criticism of Letronne, who contested the correctness of the greater part of the writer's interpretations.

—— Musée Blacas. Monuments grecs, étrusques et romains. T.1, Vases peints. *Paris*, 1830-33. Fol.; with 32 pls., some col. 40 fcs.

"The Blacas Museum. Greek, Etruscan, and Roman antiquities."

Panofka had been entrusted with the conduct of the excavations made in the vicinity of Naples at the expense of the Duke of Blacas, and with writing a correct account of the discoveries. The publication was stopped after the issue of the fourth part, the Duke having lost interest in it as soon as the collection had passed, by purchase, into the possession of the British Museum. Symbolism in ancient art was still the order of the day when this work was written. What stood before the eye of the archæologist was not to him the common-place image it was to all others. Under a veil that the learned man alone could expect to remove lay a hidden secret or a wise teaching; the veil was to be lifted up. Panofka's subtle and ingenious mind adapted itself remarkably well to the ideologic system in favour among his colleagues. An expression of the face, or a gesture of the hand in a painted figure; a flower, a knot of ribbon, as an accessory to the scene; an inexplicable emblem introduced

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in the decoration of a vase, plunged his imagination into the depths of metaphysics. His commentaries were verbose, recondite, and generally vaguely conjectural. Although Panofka subsequently recognised his faults, he could never free himself entirely from the method he had adopted in his first work.

PANOFKA (T.).—Antiques du cabinet du Comte de Pourtalès-Gorgier. *Paris*, F. Didot, 1834. Fol., pp. iv-122; with 41 pls. 50 fcs.

"Antiquities of the collection of Count Pourtales-Gorgier."

Painted vases, 24 col. pls.; terra-cottas, 3 pls. These latter were engraved by Mercuri.

—— Der Tod des Skiron und des Patroclus, ein Vasenbild des Königl. Museums. *Berlin*, 1836. 4°, pp. 23; with 4 pls. (2 col.). 5s.

"The death of Skiron and Patrocles on a vase painting of the Royal Museum."

—— Terracotten des Königlichen Museums zu Berlin. *Berlin*, 1842. 4°, pp. viii-136; with 64 lith. pls. £2.

"Terra-cottas in the Royal Museum of Berlin."

The gallery of terra-cotta figures, composed principally of the older collections formed by Bellori, Bartholdi, Von Koller, etc., is here described and commented upon after the method followed by the exegetic school. At that moment scarcely any attention was paid to the exquisite grace with which these statuettes reproduce the charming attitudes, the flowing draperies of the maiden of Greece, copied by the coroplast as they walked before his workshop, unconscious of being taken as models. All interest was concentrated upon their mysterious signification; figures found in the tombs were assumed to conceal a religious or philosophical meaning. The more inexplicable appeared the allegory, the more welcome it was to the valiant decipherer. For instance, we have on Fig. 1 a woman standing by the side of a reclining Satyr; this has been called "Good luck and good spirit"; but it has required no fewer than eleven quarto pages of argument to support the author's contentions.

The heavy lithographic plates fail altogether to render the spirited character of the originals.

—— Griechinnen und Griechen nach Antiken skizzirt. *Berlin*, 1844. 4°; with illustrations taken from painted vases. 4s.

It has been translated into English under the title *Manners and Customs of the Greeks*, with illustrations by G. Scharf.

—— Zeus Basileus und Herakles Kallinikos. *Berlin*, 1847. 4°; with 7 text illustrs.

The seventeenth Programme of the Winckelmanns' fest.

—— Von den Namen der Vasenbildner in Beziehung zu ihren bildlichen Darstellungen. *Berlin*, 1849. 4°, pp. 88; with 9 pls., some col., representing 58 subjects.

"The names of the painters of Greek vases, with reference to their paintings."

Translation of the work published at Paris in 1829.

—— Die griechischen Eigennamen mit Kalos im Zusammenhang mit dem Bilderschmuck auf gemalten Gefässen. *Berlin*, 1850. 4°, pp. 90; with 4 pls. repres. 50 subjects. 8 m.

"The Greek names, accompanied with the word 'Kalos,' in connnection with the subjects adorning the painted vases."

—— Die griechischen Trinkhorner und ihre Verzierungen aus Licht gestellt. *Berlin*, 1851. Fol., pp. 38; with 3 pls. 3 m.

A representation of the Greek drinking vessels and their decorations.

—— Dionysos und den Thyaden. *Berlin*, 1853. 4°, pp. 50; with 3 pls.

"Dionysos and the Thyaden."

The titles of all the articles contributed by Panofka to the Archæological Journals will be found in Soden Smith's *List of Books*.

PAPILLON (G.).—Manufacture Nationale de Sèvres. Guide du Musée céramique. *Paris*, Leroux, 1904. 12°, pp. 180.

Mr. G. Papillon succeeded to Champfleury as curator of the Ceramic Museum.

PARENTEAU (F.).—Essai sur les poteries antiques de l'Ouest de la France. *Nantes*, 1865. 8°, pp. 22; with 5 etched pls. 5 fcs.

"Essay on the ancient pottery of Western France."

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Description of a few curious specimens of Roman and mediæval pottery preserved in the Archæological Museum of Nantes.

—— Catalogue du musée départemental d'archéologie de Nantes et de la Loire inférieure. *Nantes*, 1869. 8°; with 12 pls. 2nd ed.

Greek ceramics, pp. 12-23; Roman pottery, pp. 66-83; Faiences, pp. 84-86; Peruvian vases, pp. 87-90.

PARGETER (Ph.).—Red House Glass Works, Stourbridge. . . . Reproduction of the Portland vase in glass by J. Northwood; with notes on Wedgwood's reproduction. 1877. 8°, n.p.; 1 photo.

PARIBENI (R.). — Vasi inediti del Museo Kircheriano. (Estr. dei *Mon. Ant.*, vol. xiv.) *Roma*, typ. della R. Ac. dei Lincei, 1904. 4°, pp. 32; with 14 text illustrs. 12 fcs.

"Inedited vases from the Kircher Museum."

PARIS (Pierre).—Elatée, la ville, le temple d'Athéna Cranaia. *Paris*, Thorin, 1894. 8°, pp. 318; with 12 pls. of Greek terra-cottas and text illustrs. 14 fcs.

"Elateia, the town and the temple of Athena Cranaia."

From the number of terra-cotta figures found buried under the walls of the ruined temples, the writer demonstrates that such figures were not exclusively used for funeral purposes, but that they were also deposited in the temples as votive offerings to the Goddess.

PARPART (Collection Albert von).—Catalogue of sale. *Cologne*, Heberle, 1884. 4°, pp. 90; with 32 pls. A list of the prices realised at the sale is added to the catalogue.

This collection was formed by A. von Parpart at his castle of Hünegg, on the Lake of Thun. German porcelain, Nos. 1 to 254; Sèvres and other French porcelain, Nos. 255 to 304; various, Nos. 305 to 333; Oriental, Nos. 334 to 432, with 5 pls.; ancient stoneware, Nos. 754 to 782, with 1 pl.; faïences of various origins, Nos. 783 to 847; Luca della Robbia and Italian majolica, Nos. 848 to 1,012, with 10 pls.; Greek and Roman terra-cotta, Nos. 1,013 to 1,036.

PARS (Adrianus). — Katwyksche, Rynsburgsche, en andere Nederlandsche Oudheden. *Leiden*, 1745. (2nd ed.). 8°, pp. 604; pls. 8s.

"The antiquities of Katwick and Rhynbourg, and other antiquities of Holland."

A notice of the "Jacobaes Kannetjes," with one plate, will be found on p. 120. Additional information on the subject is interspersed through the book, which has been largely put under contribution by subsequent writers.

PARTRIDGE.—Catalogue of the historic and unique collection of old Dresden porcelain exhibited at South Kensington and Bethnal Green Museums since the year 1874. Purchased by R. W. Partridge, and now on exhibition in his Galleries, May, 1899. *London*, 1899. 4°, pp. 52; with 30 half-tone plates. 8s.

PARVILLÉE (Achille). — Étude sur l'enseignement raisonné de l'art céramique. *Paris*, E. Mary, 1884. Sq. 8°, pp. 58; with an etched frontispiece. 3 fcs.

"Essay on the practical teaching of ceramic art."

Instruction in "Ceramic art" is here limited to a few practical advices to the faïence painter, with the address of the colour merchant where all the requisite material may be obtained. A reprint of an article on "Pottery," contributed by the writer and his brother, Léon Parvillée, to the *Dictionnaire de Pédagogie*, adds a few pages to this short handbook.

PARVILLÉE (Léon). — Architecture et décoration turques au xv^{e} siècle, avec une préface de E. Viollet-Le-Duc. *Paris*, Morel, 1874. Fol., pp. iv-9; with 50 pls., some coloured. Publ., 120 fcs.

"Turkish architecture and decoration in the fifteenth century."

During his stay at Brousse, where he had been called to superintend the restoration of some ancient monuments, Mr. Parvillée collected the elements of an album of decorative designs, reproducing accurately the ornamentation of the old mosques and palaces of Asia-Minor. The adjective of "Turkish" is hardly appropriate to a style in which Arabic and Persian art play such

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a conspicuous part. Turkish art seems to have little to do with the magnificent "series de tiles"—the work of the potters of Persia, Rhodes, and Egypt—the reproductions of which give a ceramic interest to the book. As a manufacturer, Mr. Parvillée has obtained great success in the international exhibitions for his enamelled faïence of Oriental character; his large panels of tiles for architectural decoration, as well as his ornamental vases and dishes, were generally admired.

PASSALAQUA (Collection of Count J. B. Lucini). Catalogue of sale. *Milano*, 1885. 4°; with 24 phototyp. pls. 10 fcs.

Italian majolica, Nos. 289-489; enamelled terra-cotta and pottery, Nos. 490-547; Oriental and European porcelain, Nos. 548-612.

PASSERI (J. B.). — Lucernæ fictiles Musei Passerii. *Pisauri*, 1739-51. 3 vols. Fol., pp. 319; with 313 engr. pls. £1, 10s.

"Terra-cotta lamps in the Passeri Museum."

The infinite variety of Greek and Roman terra-cotta lamps is admirably illustrated on the plates of this ponderous work.

—— Picturæ Etruscorum in vasculis nunc primum in unum collectæ, explicationibus et dissertationibus illustratæ. *Romæ*, 1768-75. 3 vols. Fol., pp. 274; with 300 engr. pls. £2.

"My desire," says the author in the preface, "is to bring into light again the image of a nation, once glorious and powerful." As he had no other object in view than to make the past of Etruria revive in its monuments, Passeri studied the painted vases found in the necropolis, not for their artistic beauty, but for their historical interest. It is most probable that the coarse and clumsy plates that he caused to be engraved, simply as references and illustrations of the text, satisfied him completely. Not long afterwards, Sir W. Hamilton published reproductions of the same vases with the idea of making their designs known and admired by the artist. Neither of the copies are absolutely accurate, but between the loose drawings of the former and the stylish outline of the latter there cannot be any hesitation as to which to choose.

—— Istoria delle pitture in maiolica fatte in Pesaro e ne'luoghi circonvicini, dell Abbate Giambatisto Passeri da Pesaro, etc. *Venezia*, 1752. 18°, pp. 144; with appendices. (In *Raccolta d'opusculi scientifici e filosofici del Padre Calogera*, vol. iv.)

—— 2nd ed. *Bologna*, 1775. 4°, (In Passeri's *Storia dei fossili del agro Pesarese.*)

—— 3rd ed. *Pesaro*, 1838. 8°, pp. 115; with appendices. (Published by the Pesaro Chamber of Commerce.)

—— 4th ed. *Pesaro*, Nobili, 1857. 8°, pp. 215; with 3 pls.

"History of the pictures upon majolica made at Pesaro and other places in the district."

Before Passeri, no one in Italy nor, if we are not mistaken, in any other country had ever conceived the idea of choosing a centre of pottery manufacture as a fit subject for a monograph. Vasari, it is true, had written the life of Luca della Robbia, but it was as a sculptor rather than as a ceramist that he had been given a place in the *Life of Painters*. In Passeri's time ancient majolica was much neglected by archæologists and collectors, general attention being then absorbed by the ancient vases, of which the excavations, conducted simultaneously on many points, increased the number from day to day. Animated by the love he bore to the town of Pesaro and all that had illustrated it in the past, the antiquarian and geologist, Passeri, relinquished for one moment the greater works in which he was engaged to prepare a history of the art in which it had for so long excelled.

Collector to the backbone, he had freely admitted in his museum, by the side of his admirable specimens of classical ceramics, not only fine and rare pieces of mediæval and Renaissance pottery, but also numerous fragments of the kind excavated from the soil of the town. To these local finds, and the trust he put in them, are traceable misstatements and errors which take away much from the value of the book. On the authority of some very early dates found inscribed upon examples—which he candidly believed to be of Pesaro manufacture, but which we recognise as having been imported there from Faenza or any other of the most ancient centres of production—he was induced to infer that not only the invention of metallic lustres, but also the very art of painting upon stanniferous enamel had originated in the town. He did not forget to record the names of the other places in Italy where majolica was also produced, but he refrained from giving them more than a passing mention, and considered their ware as being derived from that made at Pesaro, of which they were a more or less successful imitation.

The last chapter of Passeri's book treats of Chinese porcelain. He does not hesitate to say that, in his own estimation, Italian majolica is far superior to Oriental ware, "on account of the historical and artistic value of the paintings with which it is adorned."

He did all he could to foster the revival of the faïence industry in the old city. It was by his advice and under his patronage that a manufactory was established there in 1763. But to his

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intense disgust, the two brothers who started the enterprise, far from reviving the old tradition, preferred to go with the times, and turned their efforts towards the imitation of Oriental porcelain and Delft faïence, in which, it is said, they became very successful.

—— Histoire des peintures sur majolique faites à Pesaro et dans les lieux circonvoisins. Traduit de l'italien et suivi d'un appendice par Henri Delange. *Paris*, chez l'auteur, 1853. 8°, pp. 120. 5 fcs.

A correct translation, in which the Italian text is rendered in French almost word for word. Delange has accompanied it by a critical examination of the work; he was able to point out many of the contradictions that identified and marked specimens of old majolica of other origin offer with the statements of the historian of Pesaro. This translation was prepared to serve as introductory notice to the catalogue of an important sale of Italian majolica, which was to have been conducted by Delange; he does not disclose, however, the name of the collector.

—— De tribus vasculis Etruscis encaustice pictes, a Clemente XIV., P.O.M., in Museum Vaticanum inlatis dissertatio. *Florentiæ*, 1772. Sm. 4°, pp. 54; with 6 etched pls. 5 fcs.

"Dissertation upon three Etruscan vases, with encaustic paintings, deposited in the Vatican Museum by Clement XIV., P.O.M."

That Passeri, who lived in a town where pottery had been and was still being manufactured, should have considered the decoration of the vases as encaustic paintings, gives an idea of the superficial manner in which classical ceramics were studied at the time.

PASSERINI (L.).—Genealogia e storia della famiglia Ginori. *Firenze*, 1876. 8°, pp. 143; with 2 pls. of armorial bearings. 3 fcs.

"Genealogy and history of the Ginori family."

PATRONI (Giovanni). — La ceramica antica nell'Italia meridionale. *Napoli*, Stab. tipogr. della Regia Universitæ, 1897. 4°, pp. 181; with 122 half-tone illustrs. 15 fcs.

"Ancient ceramics in Southern Italy."

To establish the characteristics by which the painted vases made in the South of Italy can be distinguished from those imported into the country from Greece proper is the theme that Prof. Patroni has developed in this work. The theory, presented for the first time, is supported by means of examples chiefly drawn from the Naples Museum, all belonging to the period when the art of vase painting was in full decline.

—— Guida nel R. Museo archeologico di Siracusa. *Napoli*, 1897. 8°.

"A guide through the Royal Museum of Syracuse."

—— Vasi dipinti del Museo Vivenzio designati da Costanzo Angelini nel 1798, publicati, con testo di G. Patroni, da G. Rega. *Napoli*, Detken & Rocholl, 1901. 4°, pp. iv-8; with 42 pls., some col. 60 fcs.

"Painted vases from the Vivenzio Collection, designed by C. Angelini in 1798, and published by G. Rega, with text by G. Patroni."

A few vases included in this collection have never been reproduced elsewhere, and all traces of them are lost. The rest are now in the Naples Museum.

PAUL (Collection Johannes).—Catalogue of sale. *Cologne*, Heberlé, 1882. 4°, pp. 220; with 32 phototyp. pls. 15 m.

Ceramics, Nos. 1-457; among which are some remarkable specimens of ancient stoneware; Italian majolica; one "Frutière" of Henri Deux ware; European and Oriental porcelain; and 88 pieces of Wedgwood ware.

PAULSSEN (W.).—Die natürlichen und künstlichen feuerfesten Thone, ihr Vorkommen, mechanische und chemische Untersuchung, Gewinnung, Vorbereitung, und Verwendung zu Ziegeln, Retorten, Muffeln, Röhren, zum Ofenbau, u.s.w. *Weimar*, Voight, s.d. 8°, pp. 8; with 3 fold. pls. and 41 illustrs.

"The natural and artificial refractory clays: their mechanical and chemical trial, extraction, preparation, and use for the making of tiles, crucibles, muffles, drain pipes, the building of ovens, etc."

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PAUR (J.).—Zwei römische Ziegeldenkmäler aus Steinamanger in Ungern. *Wien*, s.d. 8°, pp. 8; with 3 fol. pls.

"Two monumental Roman tiles discovered in Hungary."

PAYAN-DUMOULIN (E. de).—Antiquités gallo-romaines découvertes à Toulon-sur-Allier, et refléxions sur la céramique. *Le Puy*, Marchesson, 1860. 4°, pp. 180; with 4 pls. 6 fcs.

"Gallo-Roman antiquities discovered at Toulon-sur-Allier, and remarks on the ceramic art."

An accumulation of broken vases and terra-cotta figures of the style fully described by Tudot was excavated from the ruins of a Roman potter's kiln. This paper, in which the find is descanted upon, is made up of common-place quotations most often misapplied, and is as uninteresting as are the well-known Gallo-Roman terra-cottas, of which the clumsy woodcuts grouped upon the plates give a sufficient idea.

PAZAUREK (G. E.). — Reichenberg. Nordböhmisches Gewerbe-Museum. Führer durch die kunstgewerblichen Sammlungen, 1893. 8°, pp. 124; with 31 illustrs.

"Handbook to the Reichenberg Museum. Industrial art of North Bohemia."

Ceramics, pp. 65-104.

—— Ignaz Bottengruber, einer der ältesten deutschen Porzellanmaler. *Breslau*, 1902. (Reprint from *Schlesien Vorzeit in Bild und Schrift.*)

"I. Bottengruber, one of the earliest porcelain painters."

—— Nordböhmischen Gewerbemuseum in Reichenberg. Keramik. *Reichenberg*, 1905. 4°; with 30 pls. (some col.), 100 text illustrs., and list of marks. 30 m.

PEAKE (T.).—Terro-metallic, Roofing, Ridge, and Paving Tiles, Ornamental Terra-cotta, etc. Manufactured by T. Peake, "The Tileries," Tunstall. *Stoke-on-Trent.* Pattern book. 4°; 32 col. pls.

The factory was established one hundred and fifty years ago.

PEIXOTO (R.).—As olarias de Prado. Industrias populares. *Porto*, 1898. 8°, pp. 43; with 94 text illustrs. (In *Portugalia*, vol. i.)

"The potters of Prado. The popular industries of Portugal."

PELLEGRINI (G.).—Museo Civico di Bologna. Catalogo dei vasi antichi dipinti delle collezioni Palagi ed universitaria. *Bologna*, Museo Civico, 1900. 4°, pp. 133; 1 phototyp. pl. and 4 lith. pls.; with 85 text illustrs. £1, 5s.

"Catalogue of the ancient painted vases from the Palagi and the University collections in the Civic Museum of Bologna."

The Palagi collection was acquired after the death of the owner in 1860; the other portion of the collection was formerly in the University Museum, founded in 1712. The catalogue comprises 899 Nos. Four pictures of white Lekithies are reproduced on the plates.

PENAFIEL (A.).—Monumentos del arte Mexicano antiguo. Monuments of ancient Mexican art; ornamentation, mythology, emblems and architecture. *Berlin*, 1890. One vol. text, pp. 358, and two vols. of 318 pls. (176 col.). £45.

Published, by decision of Carlos Pacheco, at the expense of the Mexican Government. The work forms a complete history of Aztec civilization, illustrated with reproductions of original examples of art, among which ancient pottery is largely represented. The text is printed, side by side, in Spanish, French, and English.

PENNA (D. S. Ferreira).—Apontamentos sobra es ceramios do Para. *Rio-de-Janeiro*, 1877. 4°, pp. 30; with 2 pls. (In *Archivios dal Museo national des Chili.*)

"Contributions towards the history of ceramics in Para."

PERCEVAL (S. G.).—On the Brislington lustre ware in the Bristol Art Gallery. *Bristol*, 1906. 8°, pp. 8.

The writer concludes that these specimens are of Spanish origin.

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PERCY (Le Baron).—Mémoire sur des espèces d'amphores, dites *Ténajas*, usitées de tous temps in Espagne. *Paris*, Sajou, 1811. 8°, pp. 26. (Reprinted from the *Magazin Encyclopédique.*)

"Memoir on a kind of amphoras, called Tenajas, used in Spain from the earliest times."

All over the Spanish country, the memory of the Roman occupation may still be traced in the persistence of some antique tradition. Just as in the cellars of Lucullus and Mecænas the Lesbos and the Falernian wines were kept maturing in huge jars (dolia) of terra-cotta—the Xeres and the Porto are now preserved in capacious tenajas in the vaults of the Spanish castles and monasteries. Both antique dolia and modern tenajas offer a perfect likeness of material, shape, and workmanship. To read the accurate description of the making of a tenaja by a Spanish potter, as it was witnessed by the writer, is to find oneself transported, in imagination, into the workshop of a Roman potter, and follow the various manipulations through which clay was fashioned under his fingers into jars, urns, and amphoras. Although the wheel was not made use of, the shape of the vessels of the largest proportions—some of them are over ten feet in height—are remarkably correct and true.

—— Mémoire sur les vases réfrigérants, appelés en Espagne Alcarazas. *Paris*, Sajou, s.d. 8°. (Extr. from the *Magazin Encyclopédique.*)

"Memoir on the cooling vases, called in Spain Alcarazas."

A paper to be consulted in connection with the history of "Buccaros."

PÉREZ-VILLAMIL (D. M.).—Artes é industrias del Buen Retiro. La fabrica de la china; el laboratorio de piedras duras y mosaico obradores de bronces y marfiles. *Madrid*, Rivadeneyra, 1904. Roy. 8°, pp. xv-151; with 30 phototyp. pls. reproducing 136 objects.

"The arts and industries in the Buen Retiro. The manufactory of china; the ateliers of the lapidaries, works in precious stones and mosaic; the bronze makers and the ivory carvers."

During the first period of manufacture, the artists and workmen who had been transferred in a body from the factory of Capo di Monte to that of Buen Retiro, by order of King Charles III. in 1761, produced at Madrid a porcelain very similar in character to that which they had been accustomed to make at Naples. To discriminate between the productions of these two places is often, therefore, a matter of great difficulty. The china collector may derive some assistance from the work of Señor P. Villamil. He will find in it the description and reproduction of the models known to have originated at Buen Retiro, and a complete list of the marks found affixed on a few specimens. Such indications are, however, insufficient for the identification of the larger number of examples; the same models having been repeated at Alcora, and, later on, in a wholesale manner by the Ginoris, of Doccia, and the paste offering, in all cases, a want of such distinctive quality as might make it serve as a guide. The illustrations of this volume are of special interest, as they reproduce exceptional vases and classical biscuit figures which are only to be seen in the royal palaces of Spain. A large selection of the exquisitely modelled and decorated groups and figures, the true glory of the Buen Retiro manufacture, allow us to form a good notion of the characteristic style of a porcelain now become extremely rare.

PERNICE (E.).—Kothon und Rauchergerät. *Berlin*, 1899. 8°, pp. with 20 illustrs. (Reprint from the *Jahrbucher.*)

"Kothon and fumigatory vases."

A large class of vases destined to burn incense and other perfumes is described here for the first time.

—— Ausgewälte Griechische Terracotten im Antiquarium der Königl. Museen zu Berlin. Herausgegeben von der Generalverwaltung. *Berlin*, Reimer, 1903. Fol., pp. 28; with 37 heliotyp. pls. 30 m.

"A selection of Greek terra-cottas in the Royal Museum of Berlin. Published by the General Direction."

Figures of terra-cotta, from the archaic period to the time of the highest development of the art, are represented in examples discovered in Greece in several localities, with the exception of Tanagra.

PERROT (G.).—L'enlèvement d'Orithye par Boree. Œnochoe du Musée du Louvre. *Paris*, 1874. 4°, pp. 28; with 1 pl.

"The rape of Orithia by Boreus. An Œnochoe in the Louvre Museum."

—— Le triumph d'Hercule. Caricature grecque d'après un vase

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de la Cyrénaïque. *Paris*, 1876. 4°; with 1 pl.

"The triumph of Hercules. An antique caricature after a vase of Cyrenaïca."

PERROT (G.) and CHIPIEZ (Ch.).—A history of art in ancient Egypt. Translated by W. Armstrong. *London*, Chapman & Hall, 1883. 2 vols. 8°; with 14 pls. and 598 text illustrs. Pottery, vol. ii., pp. 367-377. £2, 2s.

—— History of art in Chaldæa and Assyria. *London*, 1884. 2 vols. 8°; with 15 pls. and 452 text illustrs. Ceramics, vol. ii., pp. 289-308.

—— History of art in Phœnicia and its dependencies. *London*, 1885. 2 vols. 8°, with 10 pls. and text illustrs. Ceramics, vol. ii., pp. 279-326; illustrs. of Cyprus pottery.

—— History of art in Sardinia, Judæa, Syria, and Asia-Minor. Trans. by Gonino. *London*, 1890. 2 vols. 8°; with 8 pls. and 406 text illustrs. Pottery, vol. i., pp. 91-94, 348-358. (Zaffira forgeries, etc.)

—— History of art in Phrygia, Lydia, Caria, and Lycia. *London*, 1892. 8°; with 280 illustrs. Pottery, pp. 319-326.

—— History of art in Persia. *London*, 1892. 8°; with 12 pls. and 254 illustrs. Pottery, pp. 420 (Friezes of Susa), 472-488.

—— History of art in primitive Greece. Mycenian art. *London*, 1894. 2 vols. 8°; with 20 pls. and 544 illustrs. Pottery, vol. ii., pp. 352-412.

PESSANHA (J.).—A fabrica de Louça do Rato. Documento para a sua historia. *Lisboa*, 1898. 8°.

"The faïence factory of Rato. A document towards its history."

—— A porcelana em Portugal; primeiras tentativas. *Lisboa*, 1903. 8°, pp. 25; with 5 pls. (In *Archivo historico Portuguez.*)

"Porcelain in Portugal; the first attempts."

The plates represent small plaques with subjects in relief and medallions in imitation of the Wedgwood Jasper. One of the plaques bears the inscription, "The first porcelain made in Portugal, in 1773; discovered by Bartholomeo da Costa, etc." (Translation.)

PETERSEN (E.).—Ercole riportante i pomi delle Esperidi. *Roma*, 1859. 8°; pls.

"Hercules bringing back the Hesperidian apples."

—— Paride ed Elena. *Roma*, 1860. 8°.

"Paris and Helen."

—— Vasenstudien. *Berlin*, 1879. 4°, pp. 19. (Reprint from the *Archäol. Zeitung.*)

—— Die Gruppe der Tyrannenmörder auf eine Lekythos der Sammlung Scaramanga in Wien. *Wien*, 1881. 8°; pls.

"The group of the tyrant murder upon a Lekythos of the Scaramanga Collection."

—— Ercole e Tritone. *Roma*, 1882. 8°; with 3 pls.

PETIT-DIDIER (Collection).—Catalogue of sale. *Paris*, 1843. 8°.

The collection had been formed at Lyons.

PETIT-LAFITTE.—Vilaris et la découverte du Kaolin. *Bordeaux*, s.d. 8°, pp. 8.

"Vilaris and the discovery of Kaolin."

This paper claims for Vilaris, a druggist of Bordeaux, a share in the discovery of the Limoges kaolin. It was he who recognised in the sample of white clay submitted to his examination by Mme. Darnet, a material out of which porcelain could be made, and forwarded it to Macquer, chemist of the Royal factory of Sèvres, in 1768.

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PETITON (C.).—Le musée céramique de Rouen. *Rouen*, 1900. 4°; 60 photogr. pls. 80 fcs.

PETITOT (E. A.).—Suite des vases tirée du cabinet de Son Excellence Monsieur Du Tilot, Marquis de Félino, et gravée à l'eau forte d'après des dessins originaux de Mr. le Chev. E. A. P. par Benigno Bossi. *Parma*, 1764. (1st ed.)

"A series of vases etched by B. Bossi, after the drawings of E. A. Petitot, in the possession of Mr. Du Tilot, Marquis of Felino."

PETRIE (W. M. Flinders).—Pottery of Ancient Egypt. (In *Archæological Journal*, vol. xl.) *London*, 1883. 8°; with 3 pls.

—— Naukratis. Part I. With chapters by C. Smith, E. Gardner, and B. V. Head. 4°, pp. 100; with 63 pls. (9 of pottery). Part II. By E. Gardner, with an appendix by F. Ll. Griffith. 4°, pp. 92; with 24 pls. (16 of pottery). *London*, Trübner, 1886-88. Third and sixth memoir of the Egyptian Exploration Fund. £1, 5s.

To Mr. Cecil Smith has been entrusted the care of describing the pottery discovered at Naukratis. The Greek colony which had settled on the spot had imported there the arts and trades of their country. Upon the pottery they made brown traceries of geometrical ornaments, human figures and animals, were painted over a white engobe (called glaze by the writer), in a style recalling that of the Arkesilas Cylix and the archaic vases of Corinth. In the striking analogy presented by the Corinthian and the Naukratis painted vases, Mr. Flinders Petrie found an additional support to the theory which would ascribe to Greek art in general an Oriental origin. He seems to have been ill-advised, however, in producing this evidence, for it is an established fact that the art of vase-making had reached in Corinth its highest development more than a century before the earliest date that can be assigned to the production of the Naukratis pottery.

—— Tanis. Part II. Nebesheh and Defenneh, with chapters by A. E. Murray and F. Ll. Griffith. Fourth memoir. *London*, 1888. 4°; 63 pls. and plans. (Egyptian pottery, and 9 pls. of Greek vases.)

—— Tell el Hesy (Lachish). *London*, A. Watt, 1891. 4°, pp. 63; with 10 pls. and text. illustrs. 10s.

One of the publications of the Palestine Exploration Fund. Chapter vii. treats of the pottery found in Tell el Hesy. It opens with the following sentence:—"The excavations at Tell el Hesy proved to be an ideal place for determining the history of pottery in Palestine." The most ancient examples are, according to the writer, represented by the Amorite pottery, dating from 1,600 to 1,000 years B.C. In the successive strata, adopting the order in which they were deposited in the course of centuries, he found specimens of Phœnician, Jewish, Greek, Seleucidan, and Roman pottery. These various styles are illustrated on five plates reproducing numerous forms and fragments of rough and, with very few exceptions, undecorated terra-cotta.

PETRIE (W. M. Flinders) and QUIBELL (J. E.), with a chapter by Spurell (F. C. J.)—Nagada and Ballas, 1895. *London*, Quaritch, 1896. 4°, pp. x-79; with 85 lith. pls. (32 of pottery). £1, 5s.

In the extensive burial grounds of Nagada and Ballas, in Upper Egypt, human remains were found to have been deposited in the soil, either unprotected, or occasionally enclosed in a stone cist or a large earthen jar. The Egyptian mode of sepulture was not practised by the tribes which once inhabited that region. During a long course of exhaustive excavations, the explorers did not meet with a single mummified body. Shall we, therefore, infer that in these tombs and their contents we must see obvious evidences of the presence of some unknown race of invaders, which had taken possession of the land at a period anterior in date to the introduction in the country of the practice of embalming the dead?

This is the opinion entertained and developed by Mr. Flinders Petrie. As nothing in the nature of the discoveries calls to mind the distinctive character of any of the various nationalities which are known to have been important factors in the mixed population of ancient Egypt, he proposed that these unprecedented finds should be considered as representing the degree of civilisation of what he called a "New race." It is with that object in view that the present memoir has been written.

His conclusions have not been generally accepted. The pottery, discovered in profusion during the campaign, should not, in our estimation, have been relied upon as a witness in support of the theory. One could not mention an

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example found in the Egyptian catacombs which recalls the technics of the Nagada vases. The fine red clay, of which they are formed, is highly polished on the outer surface, and the upper part of the piece is covered with a coating of black glaze. Such characteristics were never observed in any work of remote antiquity, but they would very accurately describe the red polished vessels made by the Siout potters of the present day. Another rather incompatible evidence, also supplied by the pottery, is that at Ballas the very soil, from the top to a depth of six inches, is made up of a mixture of dust, ashes, and fragments of the same red and black pottery. One can hardly believe that if the fragments had lain there for many thousand years, they should not have disappeared long ago under a thick layer of sand.

In the tombs of Nagada the finds presented a slightly different character. Together with mortuary vessels of the kind just described occurred a few objects of early Egyptian style, but broken terra-cotta of the late Roman period predominated largely over all the rest. Evidently the place had been used as a burial ground by successive generations up to a comparatively recent epoch. An ethnological examination of the crania has revealed that the tribe did not belong to the Egyptian, but to the Kabyle race.

From these rambling observations one might as well conclude that this alien population, which occupied the Nagada region during an undetermined period, might originally have come from North-western Africa, and never relinquished, in the land of adoption, their national manner of burying the dead. In the style of the pottery they made we have a kind of intimation that their settlement cannot have taken place at a time so distant from our own as we are given to understand.

It is not that we are at all concerned with the polemic raised by the discovery of a "New race," excepting so far as regards its ceramic productions. Considering that their earthen vessels are akin to modern Arab ware, and quite unlike all primitive pottery; remembering that fragments of them cover the surface of the soil, it would be difficult for us to agree with an opinion which gives to the red and black pots of Nagada a prehistoric origin.

Antique pottery is frequently described and illustrated in the memoirs subsequently issued by the Egyptian Exploration Fund.

PETRINI. — Lettera su una antica terra-cotta trovata in Palestrina. *Roma*, 1794. 4°.

"A letter on the subject of an antique terra-cotta discovered at Palestrina."

PETROV (V. J.).—Marques des porcelaines, faïences et majoliques russes et étrangères. *Moscow*, 1904. 8°, pp. xxxviii-208. (In French and Russian.) 13s.

"Marks of the Russian and foreign porcelains, earthenware, and majolica."

Contains 675 Russian and 2,850 foreign marks. The attribution of these latter consists in a mere indication of the country of origin.

PEYRUSSON (Edouard).—L'industrie de la porcelaine en Limousin, son avenir et ses perfectionnements. *Limoges*, impr. Ducourtieux, 1892. 8°, pp. 48.

"The porcelain industry in the district of Limoges; its prospects and its improvements."

Mr. Peyrusson, professor of chemistry at Limoges, has made a thorough study of the present conditions of the local industry, and has given us, in this paper, the benefit of his practical experience.

—— Préparation de l'or pour la décoration de la Porcelaine. *Limoges*, 1891. 8°, pp. 8.

"Method for the treatment of the gold employed for the decoration of porcelain."

PEZZA ROSSA (G.). — Scavo di vasi etruschi sul Mincio, nel Mantovano. S.l., 1847.

"Etruscan vases discovered in the excavations made on the Mincio, in the province of Mantua."

PFAU (L.).—Kunstgewerbl. Musterbilder aus der Wiener Weltausstellung. *Stuttgart*, 1874. Alb. 4°, pp. 22; with 40 pls. 3 m.

"Models of industrial art from the Vienna International Exhibition."

Ceramics, pls. xii-xxiv.

PFEIFFER (B.).—Die Ludwigsburger Porzellanfabrik. *Stuttgart*, 1892. 8°, pp. 52. (Reprint from the *Württembergische Vierteljahrshefte.*)

"The porcelain factory of Ludwigsburg."

In 1756, B. C. Häcther formed a company for the establishment of a porcelain factory in Würtemberg. Two years after, Duke Carl signed a decree which provided for the foundation of such a factory at Ludwigsburg under the direction of Counsellor J. G. Trothe. J. J. Ringler, from Vienna, was entrusted with the practical management, a position which he kept for forty years. Faïence manufacture was added to porcelain-making in 1763. The financial conditions of the joint undertakings were always precarious. We notice that the staff had to accept porcelain in

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part payment of their wages up to 1802. The complete list of artists and workmen extends up to the end of the eighteenth century. The factory declined rapidly from that time, and was ultimately closed in 1824.

—— Album der Erzeugnisse der ehemaligen Württembergischen Manufaktur Alt-Ludwigsburg. *Stuttgart*, 1906. Obl. 4°, pp. 77; with 151 pls. in half-tone. 45 m.

"Album of the productions of the ancient manufactory of Ludwigsburg in Wurtemberg."

The plates give the reproduction of 570 figures and 361 vases and other pieces, as also of the marks and monograms found on the ware.

PFUNGST (H. J.).—A descriptive catalogue of a small collection of Italian majolica in the possession of H. J. P., 22 Endsleigh Gardens. *London*, 1890. Sm. 4°, pp. 13; 6 photot. pls. (25 copies priv. printed.)

PHELYPEAUX. — Under this name, Champfleury's *Bibliographie céramique* gives the titles of twelve official decrees relating to the Royal manufactory of Sèvres. 4°, 1748-1764. Copies of these decrees are preserved in the library of the manufactory.

PHILLIPS (J.).—The potter's art in Devonshire. 1881. 8°, pp. 4. (Reprint from the *Transactions of the Devonshire Association.*)

Notes upon the manufacture of pottery, ancient and modern, in North Devon; Mr. Fishley's pottery; Mr. Webber's grafitto ware; the Barum ware; the Torquay ware, etc.

PHILLIPS (W. P. & G.) and CHAFFERS (W.).—Catalogue of an exhibition of old Wedgwood ware at Messrs. Phillips' Ceramic Galleries; catalogued and arranged by W. Chaffers. *London*, Davy, 1877. 8°, pp. 49.

—— Catalogue of W. and G. Phillips' exhibition of high class modern paintings on pottery by British and foreign artists. *London*, 1880. 16°, pp. 32.

—— Exhibition of works by L. M. Solon. *London*, Bemrose & Sons, 1897. 8°, pp. 11 (68 Nos.); with a title page by Leon V. Solon, and 2 phototyp. pls.

PHILLIPS (P. W.).—A short account of old English pottery, and an introduction to the study of Chinese porcelain by Rev. G. A. Schneider, M.A.; also a catalogue of old china offered for sale at the Manor House, Hitchin, Herts. *Hitchin*, 1901. 8°, pp. 124; with 50 half-tone pls.

PHOLIEN (Fl.).—Les anciennes faïences liégeoises. Contribution à l'histoire de la céramique au Pays de Liége. *Liége*, 1902. 8°, pp. 30; with 5 pls. (4 col.). (Reprint from the *Bulletin de l'Inst. Arch. Liégeois.*)

"The ancient faïence of Liége."

Liége was renowned for its glass works. The manufacture of faïence was later attempted in the town, but never reached a great development. A factory was established by Gouron, in 1765. He was succeeded by Joseph Boussemart, of Lille, who does not seem to have been much more fortunate than his predecessor. Finally, the works were closed in 1811. The ware, which was decorated in the style of Strasburg, Luneville, and Marseilles, bears no marks; it is of very difficult identification.

—— La céramique au Pays de Liége. *Liége*, A. Bernard, 1906. 8°, pp. ii-192; with 8 pls. (4 col.) 5 fcs.

Additional information on the faïence factories of Liége, and short notices on Andenne, Huy, Namur, Maestricht, Dinant, Septfontaine, La Louvière, and other minor manufactories of the region.

PIC (J. L.).—Die Urnengräber Böhems, Aus der Böhmischen übersetzt von J. Müller Horsley und J. V. Zelisko. *Leipzig*, Hiersemann, 1907. 4°, pp. xii-210; with

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100 pls. and 91 text illustrs. £4.

"The graves with cinerary urns in Bohemia. Translated from the Bohemian."

PICARD (M.).—Nouveau traité de peinture sur porcelaine et sur faïence à l'usage des professeurs des écoles spéciales de céramique et des amateurs. *Paris*, 1893. 8°, pp. 95; vigns.

"A new treatise of porcelain and faïence painting for the use of professors in the technical schools of ceramics, and of amateurs."

PICCOLPASSI (C.).—I tre libri dell'arte del Vasajo, nei quali si tratta non sola la pratica, ma brevemente tutti i secreti di essa cosa che persino al di' d'oggi é stata sempre tenuta ascosta, del Cav. Cipriano Piccolpassi, Durantino. *Roma*, 1857. 4°, pp. 58; with atlas of 37 lith. pls. 15 fcs. (A supplementary page, which should be inserted after p. 42, is often missing. It contains recipes for making the gold lustres.)

—— 2nd ed. *Pesaro*, 1870. 8°. (In *Vanzolini*.)

"The three books of the potter's art, in which, not only the practice of the art is treated upon, but also all the secrets connected with it and kept concealed up to this day, are briefly disclosed."

In all probability this treatise had been written for immediate publication; three hundred years elapsed, however, before the MS. was put into print. The original—now in the art library of the Victoria and Albert Museum—belonged then to Sr. Giuseppe Raffaelle, of Urbania (the ancient Castel Durante), the native place of Piccolpassi, or Picciol Passo, as he has signed his name at the end of the preface.

This MS. was well known to the old majolists as containing a treasure of technical information. Passeri, who had examined it, speaks of it in his book, however, in a most disparaging manner. "All the secrets it pretends to unveil were," says he, "familiar to all the lads employed in the majolica manufactories; whereas the historical particulars concerning the potters and painters of the time, which it would have been most important for us to know, are absolutely wanting."

Insignificant as it appeared to the not always impartial historian of Pesaro, this treatise is of great interest for the history of ceramic manufacture. Cavaliere Piccolpassi had been a majolica manufacturer and painter; his sketches are bound to be accurate, and the description of the processes he practised himself, at about the best period of the art, can be taken as correct and reliable. He has given us drawings of the rudimentary machinery and quaint tools used at that time, as well as of the shape of the kilns; and he has represented the various stages of the manufacture from the preparation of the clay up to the placing of the ware and the mode of firing.

He gives a view of the town of Castel Durante, and praises the superiority of its painted ware over all other, for he is proud of calling himself a Durantin. But he refrains from mentioning any of the factories in particular, and is silent as to the names of its best potters and artists. It is not the secrets he has learned in his native town that he intends to disclose in his book—his fellow-craftsmen might consider such a transgression of trade honesty as nothing short of treachery—but the ways and means he has seen used in other centres of production. On the first page Urbino is spoken of as the place in which work is conducted in the manner he is about to describe. Venice and Genoa have supplied the prices he affixes to all the patterns of painted dishes of which a sketch is given. After all, it may have been through the apprehension of giving offence to his mates and friends that he decided to leave his MS. unpublished during his lifetime.

This edition was printed from a MS. copy made by G. Raffaelle and preserved by him after he had sold the original. It is somewhat incomplete, and often inaccurate.

—— Les trois livres de l'art du Potier; esquels se traicte non seulement de la Pratique, mais briefvement de tous les secrèts de ceste chouse qui iouxte meshuy a estée tousiours tenue célée. Translaté de l'Italien en langue Françoyse par Maistre Claudius Popelin, parisien. *Paris*, Libr. Intern., 1860. 4°, pp. 87; with 37 lith. pls. 15 fcs.

Translation of the above work. It may be that the old French language lent itself particularly well for rendering the quaintness of expression of Piccolpassi's MS. with absolute accuracy; but we fear that more than one French reader, puzzled with such a flow of obsolete words, and ill at ease with the antiquated turn of the sentences, may think that the learned translation had better be translated again for the benefit of the many who have the misfortune of not being mediæval scholars.

The supplement, a fly sheet added to the first reprint long after the publication of the volume, appears to have been unknown to Popelin; these interesting passages are missing in his translation.

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PICHON (Baron J.).—Notes prises sur l'inventaire du Mobilier de Madame la Comtesse Du Barry sous la terreur. Lettre de Mr. le Baron J. Pichon. *Paris*, Aubry, 1872. 8°, pp. 10. (Reprint from the *Bulletin du Bouquiniste.*)

"Notes taken from the inventory of the furniture belonging to Countess du Barry, under the Reign of Terror."

An autograph note of the commissary who conducted the sale of Countess Du Barry's effects, confiscated by the Government, contains a detailed description of the table and chest of drawers adorned with porcelain plaques, with incidental considerations upon the productions of the Sèvres manufactory. This note was reprinted as a complement to Davillier's work, *Les Porcelaines de Madame Du Barry.*

PICHON (L.).—La faïence à emblèmes patriotiques du second Empire. *Paris*, Mangineot, 1874. 32°, pp. 32; with illustrs. 3 fcs.

"The faïence painted with patriotic emblems during the second Empire."

In the possession of Mr. Ludovic Pichon was a dinner plate bearing the figures 7,500,000, representing the number of votes recorded in the plebiscite which called Napoleon III. to the throne. A strong believer in the importance of inscribed pottery as historical documents, the collector seized the occasion of commenting upon the odd specimen he had discovered, very pleased to add one more pamphlet to the copious list of books written on the patriotic faïences. A few copies have a dedication to the Prince Imperial.

PICKERT (Collection A.).—Catalogue of sale. *Cologne*, Heberle, 1881. 8°, pp. 265; with 24 pls.

The Pickert collection was one of the most ancient in Germany. The old house on the Albrecht Dürer place at Nüremberg, which Pickert had filled from cellar to garret with curiosities of all kinds, was one of the sights of the town. Ceramics, Part I.—Nos. 1 to 219. Part II.—Nos. 1 to 541.

PIERPONT-MORGAN (Collection J.).—Catalogue of the Chinese porcelain. By Bushell (S. W.) and Laffan (W. M.). *New York*, 1904. Pp. lxxxii-195; with 77 col. pls. 250 copies printed for private distribution.

A popular edition was issued in 1907 by the Metropolitan Museum of Arts, New York, with plates in half-tone. 13s. The collection was purchased from Mr. A. Garland.

PIETTE (E.) and SACAZE.—Les tertres funeraires d'Avezac-Prat. (Hautes Pyrénées). *St. Quentin*, 1899. 4°, pp. 26; with 29 chromolith. pls. by Pilloy. 30 fcs.

"The burial mounds of Avezac-Prat."

A cemetery of undetermined antiquity. The pottery found in the tombs is of coarse make, and bears no vestige of ornamentation. Numerous specimens are reproduced on 15 plates.

PIETRASANTA.—Illustrazione di un antico vaso fittile. *Palermo*, 1830. 8°; pls.

"Description of an antique fictile vase."

PIGNATELLI D'ARAGONA CORTES (Collection Prince F.).—Catalogue of sale. *Naples*, 1895. 4°; with 13 pls. Majolica and porcelain, pp. 1-31.

PINCOT (Daniel).—An essay on the origin, nature, uses, and properties of artificial stone; together with some observations upon common natural stone, clays, and burnt earth in general, in which the durability of the latter is shown to be equal, if not superior, to the hardest marbles. *London*, 1770. 8°.

PINELLI (B.).—Gruppi pittoreschi modellati in terra-cotta da Bartolomeo Pinelli ed incisi all'acquaforte da lui medesimo. *Roma* Gentilucci, 1834. Sm. fol.; 28 pls. 12 fcs.

"Picturesque groups modelled in terra-cotta by B. Pinelli, and etched by himself."

Rough sketches of terra-cotta groups of figures in Roman costumes. Peasants, Masqueraders, Brigands, etc. The portrait of the etcher forms the frontispiece.

PINCHART (A.).—Preuves authentiques de l'existence de la fabrique de porcelaine établie au chateau de Tervueren. *Bruxelles*, 1846. 8°, pp. 8. (Reprint from the *Bulletin des Commissions royales d'art et d'archéologie.*)

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"Documents proving the existence of a porcelain manufactory established in the Tervueren Castle."

When Charles, Duke of Lorraine and of Bar, was governor of the Low Countries, towards 1760, he often resided at the Castle of Tervueren, situated a short distance from Brussels. He followed with great interest the scientific inventions of his time, and had established in the castle laboratories and workshops in which experiments were conducted under his personal direction. Printing on cotton, making wall-papers, and other new processes, captivated his attention in turns. The writer thought he had good cause to believe that the Duke also established a porcelain manufactory in the castle. A few notes entered in the private household accounts of the Duke are all the proofs he can bring forth in support of his statement. It requires very little technical knowledge to perceive that all the items set down in the account book refer respectively to building a kiln, trying colours, paying a china painter, buying services at Tournay to be decorated—that is to say, that they all apply to porcelain painting, and not at all to the manufacture of porcelain. In short, what was simply a princely amusement has been mistaken for the foundation of a national industry.

PINSART (C.).—Carrelages de l'Abbaye du Paraclet-des-Champs. (In Courtaux; *Notice historique sur La Bove et ses Seigneurs. Paris*, 1890.) 10 col. pls.; with 54 designs of tiles. 4°.

PIOT (Collection E.).—Catalogue of sale. *Paris*, 1860. 8°, pp. 19.

A few pieces of the Medicis porcelain, and a fine collection of Italian majolica. The catalogue is illustrated with numerous marks and monograms.

—— Antiquités grecques. Catalogue of sale. *Paris*, 1870. 8°, pp. 68.

Descriptions by F. Lenormant.

—— Collection Spitzer. La céramique italienne. *Paris*, 1886. 8°, pp. 26; vigns. (Reprint from *La Gazette des Beaux-Arts.*)

"The Spitzer Collection. Italian ceramics."

The description of the majolica contained in this celebrated collection is replaced by a few historical notes on the old factories borrowed from the standard works.

—— Collection Eugène Piot. Catalogue of sale. *Paris*, 1890. 4°, pp. 114; with 19 phototyp. pls. and 43 text illustrs. 20 fcs.

This catalogue was prepared by W. Froehner. Greek vases and terra-cottas, Nos. 81-413. The most remarkable terra-cotta figures are reproduced on 14 plates.

Mr. E. Piot edited the serial publication *Le Cabinet de l'Amateur*, to which he has contributed the following articles on ceramics:—

N. S. No. i.—"Etude sur la céramique des xv^e^ et xvi^e^ siècles," pp. 10.
„ No. i.—"La vie et les travaux de Bernard Palissy," 1842, pp. 30.
„ Nos. v-vii.—"Histoire de la porcelaine en Allemagne," pp. 27.
„ Nos. xii-xiii.—"Histoire de la porcelaine française," pp. 16.
„ Nos. xxix-xxxii.—"La manufacture Royale de faïence fine et de porcelaine établie à Orléans en 1753."

PISELLI (V.). — Dipintura archaica di una picol'anfora dionisiaca, strenna nuziale. Disegno publicato la prima volta in occasione delle sponsalizie celebrate tra lo illustro Conte Servanzi, e la Signora M. Valentini. *Roma*, 1841. Fol.

"An archaic painting on a small Dionysiac anphora; a wedding present. A subject published for the first time on the occasion of the marriage of Count Servanzi with the Lady M. Valentini."

PITON (C.).—A practical treatise on china painting in America. *New York*, 1878. 2nd ed., 1880. Sq. 16°; with an album of fol. pls.

PITRE-CHEVALIER.—Avisseau, le potier de Tours. *Paris*, 1851. 8°, pp. 6; portr. and vign. (Extr. from the *Musée des Familles.*)

"Avisseau, the potter of Tours."

Biographical notice of a potter who, towards 1850, was celebrated for his successful imitations of Palissy ware.

PITT (William).—A topographical history of Staffordshire, including its . . . manufacturers, memoirs of eminent natives, etc. With a succinct account of the rise and progress of the Staffordshire Potteries. *Newcastle-under-*

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Lyme, 1817. 8°, pp. 410-436. 12s.

PITT-RIVERS (General). — Excavations in Cranborne Chase, etc. *London*, 1898. 4 vols. 4°. £5, 5s.

Contains figures of a large number of early cinerary urns.

PLEYTE (W.).—Nederlandsche Oudheden van de vroegste Tijden tot op Karel den Groote. *Leyden*, 1877-85. 4°; with 167 pls., mostly col., and 14 maps. £6.

"Antiquities of the Netherlands from the remotest times up to the Carlovingian period."

Contains numerous reproductions of ancient pottery. Dr. W. Pleyte is curator of the Leyden Museum of Antiquities.

PLICQUE (Dr. A. E.).—Liusiannum; la métropole des céramistes gallo-romains. *Arras*, 1880. Pp. 19. (Reprint from *Congrès Archeologique de France.*)

"Liusiannum; the metropolis of the Gallo-Roman potters."

A sketch of the following work.

—— Etude de céramique arverno-romaine. *Caen*, Delesques, 1887. 8°, pp. 32; with 2 pls. 2 fcs.

"Essay on the Arverno-Roman pottery."

An account of the excavations made at Lezoux in 1879 by the writer. The foundations of one hundred and sixty potters' kilns, the evidences of seventy distinct workshops, and the marks of over three thousand potters were discovered in the place. A classification of the varieties of Roman pottery found in Auvergne is attempted.

PLOQUIN (Collection). — Catalogue of sale. *Paris*, 1891. 8°, pp. 55; with 15 heliogr. pls.

The catalogue is illustrated with excellent heliogravure plates printed in blue. They reproduce numerous specimens of a remarkable collection exclusively composed of faïence of various origin, in which the French factories were particularly well represented.

—— Catalogue of the second sale. *Paris*, 1896. 8°, pp. 66; with 20 pls.

The second portion of the collection contained, besides a large variety of faïence and porcelain objects, a series of terra-cotta medallion portraits by J. B. Nini.

PLOT (Dr.).—Natural history of Staffordshire. *London*, 1686. 4°. £10.

The minute account given by Dr. Plot of the methods employed by the potters of Staffordshire for the making, glazing, and firing of their coarse earthen vessels has been reprinted in every history of English pottery. In *The Natural History of Oxfordshire*, (*Oxford*, 1677), the same author gives a few particulars on the various clays employed by the English potters, and he reports an interesting conversation with John Dwight on the subject of the stoneware he was then producing, and on his experiments to find the secret of Oriental porcelain.

POLIGNY (Germaine de).—Communauté d'origine de l'ancien art mexicain avec ceux des bords de la Mediterranée. *Paris*, Quantin, 1879. 8°, pp. 7; vigns. (Reprint from the *Gazette des Beaux-Arts.*)

"Mexican art, and its common origin with the arts of the shores of the Mediterranean Sea."

A fortuitous similitude of rudimentary shapes and ornamentation noticed on the pottery of the ancient Mexicans and those of the Phœnicians, the Egyptians, and the Etruscans has been thought sufficient to warrant a presumption that the decorative art of these antique nations must have had a common origin.

POLITI (Raffaello).—Slancio artistico di R. Politi, pittore ed architetto siracusano all'ombra di Flaxman, famoso scultore inglese e sublime imitatore delle dipinture greco-sicole che si osservano ne' vasi fittile. *Girgenti*, 1826. 8°, pp. 13; 1 pl.

"An artistic essay of R. Politi, painter and architect of Syracusa, dedicated to the shade of Flaxman, the celebrated English sculptor and sublime imitator of the Greco-Siculo paintings of fictile vases."

A description of a vase discovered at Girgenti, and dedicated by the writer to the memory of Flaxman. R. Politi was an artist of talent. The plates he has etched himself for the illustration of his papers on Greek vases are of superior execution, and show a feeling for Greek art seldom met with in the reproductions of vase paintings. Most of his pamphlets are now almost unobtainable.

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POLITI (Raffaello.).— Illustrazione di un vaso fittilo rappresentante Appolo il Citaredo é le Parce in Girgenti. *Palermo*, 1826. 8°, pp. 23; 2 pls.

—— Illustrazione della pittura rappresentante Nemesi, trovato nell'antica Agrigente. *Palermo*, 1826. 8°, pp. 23; 3 pls.

—— Illustrazione ad un vaso fittile rappresentante Cassandra e Ajace d'Oileo. *Palermo*, 1828. 12°.

—— Osservazioni critiche sul vaso fittile, esistente in Girgenti nel Archivio Duomo. *Venezia*. 1828. 8°.

—— Achilles. Cenni su di un vaso fittile rappresentante Achille vincitore di Ettore. *Messina*. 1828. 8°.

—— Esposizione di un vaso fittile nella collezione di S. M. Ludovico, Re di Baviera. *Palermo*, 1828. 4°.

—— Illustrazione sul dipinto in terra-cotta di un Ercole ed Apollo, e di altre tre figuline Greco - Sicolo - Agrigentine. *Girgenti*, 1829. 8°.

—— Esposizione di sette vasi Greco-Sicoli-Agrigentini. *Palermo*, 1831. 8°, pp. 15; 3 pls. and 2 illustrs.

—— Due parole su tre vasi fittili. *Palermo*, 1833. 8°; 3 pls..

—— Spiegazione di cinque vasi di Primio. *Palermo*, 1834. 8°. (Reprinted in *La Concordia*, 1841, with addition of 8 pls.

—— Sulla tazza dell'amicizia; un brindisi al chiarissimo Th. Panofka. *Palermo*, 1834. 8°; 2 pls.

—— Lettera al chiarissimo Signore J. V. M. su di una figulina rappresentante Ercole e Nereo. *Palermo*, 1834. 8°.

—— Descrizione d'una Deinos, o vaso in terra-cotta Greco-Sicolo-Agrigentino. *Girgenti*, 1837. 4°.

—— Anfora panatenaica, al sommo scrittore C. Malpica. *Girgenti*, 1840. 8°.

—— Il mostro di Lerna, lekitos Agrigentino. *Palermo*, 1840. 8°.

POLLAK (Ludwig).—Zwei Vasen aus der Werkstatt Hierons. *Leipzig*, 1900. 4°, pp. 33; with 8 pls. and 5 text illustrs. 12 m.

"Two vases from Hieron's atelier."

The question has already been raised as to whether the name of Hieron, found inscribed upon several painted vases of the best period, should be considered as the signature of the artist, or simply as the "trade mark" of his atelier. Mr. Pollak describes two unpublished pieces, in private possession, which afford fresh proofs that most of the paintings signed with that name are so widely different in style that they could not have been painted by the same hand.

POLLEN (J. Hungerford).—Photographs of terra-cotta columns modelled for the lecture theatre at the South Kensington Museum by G. S. (G. Sykes). With description and a brief memoir of the artist's life. *London*, 1866. 4°; 15 photos.

—— Universal catalogue of books on art, comprehending: Painting, Sculpture, Architecture, Decoration, Coins, Antiquities, etc. *London*, Chapman & Hall, 1869-77. 3 vols. 4°, pp. 2212. £1, 10s.

So much room is occupied in this chaotic list by illustrated novels, books on travel, natural history, etc., that very little is left for works on ceramic art. Any research on special subjects has been rendered extremely difficult by the adoption of an arrangement of the authors' names by alphabetical order. Moreover, the trouble one might take to discover the titles of

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a few books on pottery and porcelain is not repaid by the bibliographic information obtained; particulars are wanting in all cases.

PONTICELLI (P.).—Illustrazione di un vaso italo-greco del Museo Reale Borbonico. *Napoli*, 1822. Sm. 4°, pp. 55.

"Disquisition on an Italo-Greco vase in the Royal Museum of Naples."

The vase is described as having been consecrated to Bacchus; the pamphlet treats of Bacchus' worship rather than of antique vase paintings.

POPELIN (C.).—Les vieux arts du feu. *Paris*, Lemerre, 1878. 8°. 2nd ed. Pp. 161; woodcuts; rubricated pages. 10 fcs.

"The ancient arts of fire."

The book is divided into three parts. I. Glass. II. Enamel painting. III. Majolica. It is illustrated with head and tail-pieces drawn by the author, and engraved on wood by Prunnaire. Full-page views are given of Venice, Limoges, Urbino, and Pesaro in ancient time.

—— L'émail des peintres. *Paris*, Levy, 1866. 8°, pp. 208; woodcuts. 6 fcs.

"The art of enamelling for the use of painters."

Dedicated to the artist who intends to practise enamel painting on copper; this book is also of great use to the faïence and porcelain painter. It contains a treatise on metals and the colours that can be obtained from them.

POREE (Chanoine).—Note sur le monogramme de Masseot Abaquesne. *Paris*, 1898. 8°, pp. 7; with 1 pl.

"Note on the monogram of Masseot Abaquesne."

A Rouen potter of the sixteenth century to whom several majolica pavements are attributed.

PORTER (G. R.).—A treatise on the progressive improvement and present state of the manufacture of porcelain and glass. *London*, Longman, 1832. 8°, pp. 334; with 50 illustrs. 2s.

No collected history of the ceramic art had ever been written in the English language when this treatise was published anonymously as one volume of Lardner's Cabinet Cyclopedia. De Milly, Brongniart, and other French writers have supplied the ground-work of the book. Perhaps in the use of such sources may we find the reason why the author dwells at full length upon the productions of other countries, and finds little to say about those of England; at anyrate he seems to exert extraordinary caution lest he might give to English pottery and porcelain an undue preponderance in the account. Josiah Wedgwood is the subject of a few eulogistic remarks, but such important manufactories as Bow, Chelsea, Worcester, Derby, etc., are disposed of with a mere mention. An exception is made with respect to the Rockingham works, then apparently commanding the larger share of public favour. Several vases made at Rockingham are fully and minutely described and lauded as masterpieces of the ceramic art. In one of those thus extolled by Porter we recognise a vase already glorified by J. Ward in his poem on *The Potter's Art*.

POST (J.) et NEUMANN (B.) — (Transl. by L. Gautier).—Traité complet d'analyse chimique, appliqué aux essais industriels. Tome II. 1er Fasc. Produits céramiques. Verres et glaçures. *Paris*, Hermann, 1908. 8°, pp. 202; with 99 illustrs. 5 fcs.

"A complete treatise of chemical analysis applied to industrial experiments Part I.—Ceramic products, glass, and glazes."

POSSESSE (M. de). — La faïence de Rouen. 4°, pp. 26. (Reprint from the *Mémoires de la Soc. Franç. de numis. et d'Arch.*)

"A review of A. Pottier's *Histoire de la faïence de Rouen*."

POTT.—Endecktes Geheimniss des ächten Porzeläns, sowie des chinesischen als sächsischen; von einem Besitzer dieses Geheimnisses. *Berlin*, 1750. 4°, pp. 16; with 8 pls.

"The secret for making the true porcelain, as made in China or in Saxony, by one in possession of the secret."

We have not seen this rare pamphlet, published anonymously. It is said, by German writers, to be of no practical use.

POTTIER (A.).—Origine de la porcelaine d'Europe. La première porcelaine fabriquée en Europe a été inventée à Rouen. *Rouen*,

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1847. 8°, pp. 24. (Reprint from the *Revue de Rouen et de Normandie.*)

"Origin of the European porcelain. The first porcelain manufactured in Europe was invented at Rouen."

A royal privilege, granted in 1673 to Louis Poterat of Rouen, specifies that the applicant had discovered the secret of making a porcelain similar to that of China, and that he intended to carry on the manufacture of such a porcelain, together with that of Dutch faïence imitations. When André Pottier published the official document, no specimens were known by which this startling information could be supported. Not long afterwards, however, small pieces of soft china, closely resembling those known to have been made at Saint Cloud, but marked with the initials A.P. were excavated from the site of the old works at Rouen; they testified that Poterat's scheme had effectually been put into execution.

POTTIER (A.). — Sur le vase Hispano-Moresque de l'Alhambra, à propos d'un vase en porcelaine de Sèvres donné à la ville de Rouen. *Rouen*, Péron, 1851. 8°, pp. 24.

"Notice of the Hispano-Moresque vase of the Alhambra; on the occasion of a vase of Sèvres porcelain having been presented to the City of Rouen."

Having given a description of the original, the writer finds fault with the manner in which the so-called copy has been executed. Nothing more precise than a rough sketch of the form and decoration of the vase had been brought from Spain by a French painter, who communicated it to the Sèvres manufactory. From that sketch the Sèvres artist produced, with the means at his disposal, a piece which never had any pretension to imitate the technics of Spanish ceramics.

—— Essai de classification des poteries normandes des xiii^{e}, xiv^{e}, et xv^{e} siècles. *Rouen*, impr. Brière, 1867. 8°, pp. 13.

"An attempt to classify the Norman pottery of the thirteenth, fourteenth, and fifteenth centuries."

To form two distinct groups of the coarse pottery of undetermined date found in the province is the plan suggested by the writer. Plain vessels partly covered with coloured glazes would form the earlier group. The other group, representing the style of manufacture of the subsequent period, would include all such pieces as are embellished with ornamental traceries scratched in the white coating of finer clay applied on the dark ground. As it is most probable that both processes were carried on contemporaneously during all the mediæval era, we do not think that the proposed classification would offer any assistance in establishing the date and origin of any specimen.

—— Histoire de la faïence de Rouen: ouvrage posthume publié par les soins de M. M. L'Abbé Colas, G. Gouellain et R. Bordeaux. *Rouen*, Le Brument, 1870. 4°, pp. xii-424; with a portrait, 60 col. pls., and text illustrs. drawn by Mlle. Emilie Pottier. 70 fcs.

"History of the Rouen faïence; posthumous work published by the care of Pottier's friends."

Few are the ceramic monographs which may rank on a par with Pottier's *History of the Rouen Faïence;* it has never been excelled, perhaps never been equalled, by any other work of the same order. A masterly treatment, on the part of the historian, has rendered full justice to an important chapter of the ceramic history.

André Pottier, the grandson of a notable faïence manufacturer, occupied for a quarter of a century the post of head-librarian of the town of Rouen. In that capacity he had every facility for obtaining a full knowledge of the historical vicissitudes and glories of his beloved city. Ornamental faïence, the making of which had once been one of the staple industries of the place, had for him a special attraction. While the finest productions of the departed art were disregarded by all, he was able to form of them a considerable and selected collection, such as it would have been impossible to form in after times. As to the knowledge that Pottier had managed to acquire, through his unremitting researches, of the conditions under which the manufacture of painted faïence was carried on two hundred years before, one might question whether any of the masters of the best period had ever been so thoroughly acquainted with the subject.

His thoughts were constantly busy with the preparation of the book that was to be the *magnum opus* of his life. Never satisfied with the documents he had already accumulated, he went on gathering and sifting fresh crops of materials towards the completion of his work. When death surprised him, he was still uncertain whether the task he had undertaken could be said to be at an end. In fact, were it not for the devotion that his friends bore to his memory, his disordered MSS. would have remained unpublished, and we should have been deprived of a monograph that no one else could have written with such a commanding authority.

His connection with the collecting brotherhood was always on the increase; his colleagues thought it a duty to submit their newly acquired specimens for his appreciation, and he himself was never tired of hearing the account of their discoveries. Under these conditions there was no limit to the enlargement of his budget of information. Every MS. or printed document, every reliable communication relating to the subject was duly entered in the MS. of the forth-

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coming book. It comprised the following headings:—Official documents regarding the regulation of the trade; full accounts of the litigations which arose from time to time between the masters and the men; technical recipes and methods of manufacture, together with the rate of wages paid at different periods; the list of the manufacturers, potters, and painters, with a short biographical notice affixed to many of the names, and remarks on the social conditions of the workmen; lastly, a description of all dated examples, with facsimiles of all the marks found upon the Rouen faïence. Naturally the course of the history was bound to be broken by the interpolation of so many accessory details, but all possible confusion is obviated by the clearness with which the principal dates and facts are found recapitulated in copious tabular statements.

A. Pottier's own collection—which became the nucleus of the Rouen Ceramic Museum—illustrated nearly all the periods of manufacture. Nevertheless, far from confining his selection of representative examples to the objects in his possession, he preferred to give us the cream of the numerous collections that were placed at his disposal. His talented daughter, Miss E. Pottier was to him an invaluable collaborator; she reproduced in water colour all the more remarkable examples, as they passed through their hands, and it was her portfolio which supplied the excellent illustrations of the book.

POTTIER (E.).—Carrelages de l'église de Belleperche xiii^e^ siècle. *Paris*, Plon, 1881. 8°.

"The pavements in the church of Belleperche."

—— Quam ob causam Graeci in sepulcris figlina sigilla deposuerint. *Paris*, Thorin, 1883. 8°, pp. 124; 1 pl. 3 fcs.

"On the motives and purposes for which the Greeks deposited terra-cotta figures in the tombs of the dead."

This learned paper develops the opinion entertained by the author that the figures placed in the tombs of the Greeks were in the nature of Ex Votos, dedicated by the piety of the survivors to the manes of the departed; in fact, a propitiatory offering, and not a charm intended to guard the body of the dead against evil spirits, as has sometimes been suggested.

—— Etude sur les Lécythes blancs attiques à representation funéraires. *Paris*, Thorin, 1883. 8°, pp. 160; with 4 col. pls. 6 fcs.

"A study on the antique white Lecythies painted with funereal scenes."

In compliance with the new direction given by Stakelberg to the study of Greek vases, the attention of classical archæologists is now turned towards fixing the locality of origin of the leading types, and determining the characteristics of the peculiar style of painting prevailing in each of the chief centres of production. The publication of the present essay is a step taken in that direction. One may fairly attribute an Attic origin to the white Lecythies with polychrome decoration. Seldom, if ever, are the vases of that description found in any other Hellenic tombs but those of Attica.

In the course of his disquisition, E. Pottier establishes that the vessels which played a part in the funereal rites of the region were all made at Athens; they were intended to be used in burial ceremonies different from those observed in other provinces. The work is based on the interpretation of the scenes represented on the white Lecythies. It is divided into two distinct parts. The first deals with the religious beliefs of the Greeks, their modes of worship, and the obsequies of the dead. The second is devoted to the examination of the painted vases considered from an artistic point of view. From the special features noticeable on the mortuary pottery found at Athens the author has been able to form a set of rules by means of which it is possible to discriminate amidst the aggregate of classical ceramics such pottery as may be considered as being of Athenian manufacture. No fewer than six hundred white Lecythies may now be seen in the collections; one hundred and six of them are described in the appendix.

—— Vases peints inédits du Musée de Ravesteine à Bruxelles. *Paris*, 1887. 4°; with 2 pls. and 5 illustrs.

"Inedited painted vases in the Ravestein Museum at Brussels."

—— Un quartier de Nîmes à l'époque gallo-romaine. *Nîmes*, 1888. 8°, pp. 43; with 16 pls. of potters' marks and 3 pls. of vases. (Reprint from the *Mémoires de l'Academie de Nîmes.*)

"A quarter of the town of Nîmes in the Gallo-Roman period."

—— Etudes sur la céramique grecque. *Paris*, 1888. 4°, pp. 17; with 2 pls.

"Studies on Greek ceramics."

The vases bearing the name of the painter are made the subject of interesting remarks.

—— Les statuettes de terre-cuite dans l'antiquité. *Paris*, Hachette, 1890. 12°, pp. 314; with 92 illustrs. 3.50 fcs. (In the *Bibliothèque des Merveilles.*)

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"The terra-cotta statuettes in antiquity."

The discoveries made at Tanagra had revealed to us the graceful terra-cottas of the Bœotian coroplast. Some examples of his art had indeed been known before, but they had failed to attract any notice, and little or nothing had so far been said about them. When they came to light in a comparatively considerable number, influential critics awoke suddenly to the notion that they embodied the purest expression of a new standard of plastic beauty. Collecting these entrancing figurines became the rage of the day.

A general craving for information on their subject had no sooner been born than it was gratified by the publication of this excellent handbook. It supplied interesting particulars, not only on the Tanagra figures which had just come to the front, but also on all the terra-cottas of the same order but of a different origin, hitherto undeservedly neglected. By its modest price, the booklet placed before all a precise digest of the contents of many rare and costly volumes. It was soon out of print, and a copy of it is now difficult to obtain.

POTTIER (E.).—Collection de vases grecs du Musée de Boulogne-sur-mer. *Paris*, 1892. 8°. (Reprint from the *Bulletin des Musées.*)

The Greek vases of the Museum of Boulogne-sur-mer were formerly in the Panckouke collection.

—— A quoi sert un musée de vases antiques. *Paris*, impr. Chaix, 1894. 8°, pp. 31; with 3 illustrs. (Reprint from *La Revue de Paris.*)

On the necessity of forming museums of antique vases, and on their importance in the advance of antiquarian studies.

—— Musée National du Louvre. Catalogue des vases antiques de terre-cuite. 1ere partie, Les origines. *Paris*, May & Motteroz, 1895. 12°, pp. 256; with 3 pls. of forms. 1 fc.

—— 2eme partie, L'Ecole Ionienne. *Paris*, 1899. 12°, pp. 336.

Speaking of this catalogue, Mr. Heuzey says that it is a work prepared with energy and knowledge, equally popular and scientific.

—— Vases antiques du Louvre. Vol. I. (Salles A.—E.). Les origines; Les styles primitifs; Ecoles rohdiennes et corinthienne. *Paris*, Hachette, 1897. 4°, pp. 50; with 51 half-tone pls. and text illustrs. by Devillard. 30 fcs.

—— Vol. II. *Paris*, 1904 (Salles E.—G.). Le style archaique à figures noires et à figures rouges. Ecoles ioniennes et attiques, pp. viii and 62-156; plates, 62-102.

These albums are intended as a complement to the 12° catalogue which they illustrate. The photographic reproductions are somewhat lacking in neatness. Moreover, as they give only one side of the vase, it has been thought expedient in some cases to supplement them with pen and ink sketches, which represent the painted subject in full development. This plan, followed in the first volume, has been adopted in the second.

—— Le déssin par ombre portée chez les Grecs. *Paris*, Leroux, 1898. 8°, pp. 34; with 16 illustrs.

"The drawing from cast shadows by the Greeks."

From the observation that many of the paintings of black figure vases show a correct and elegant silhouette completed with a singularly faulty delineation of the inner details, two right feet or two left hands being often seen on the same figure, Mr. Pottier suggests, as an explanation of the fact, that the models used by the common vase painter were tracings taken from the shadows of human personages, projected by sunlight upon a white wall. Such tracings were, of course, deficient in all the details in the shadow, which an unskilled workman had to supply according to his own fancy. Against the probability of such a suggestion one might argue that life-size shadows would be of little use to the vase painter, and, also, that it is not possible to trace the shadow of figures in motion, as they are generally represented upon the vases. One would more readily accept the idea that stencilling plates were supplied by the master to the operatives, who filled them with black colour. We understand that they were bound to commit some mistakes when they had to scratch, without a guide, the lines intended to delineate the inside details of the subject.

—— La peinture industrielle chez les Grecs. *Paris*, H. May, 1900. 12°, pp. 64; with 55 illustrs. (Reprint from *La Revue des Arts Decoratifs.*)

"Industrial painting amongst the Greeks."

A popular account of the various styles of vase painting from the earliest period to the time of its highest development.

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—— Douris et les peintres de vases grecs. *Paris*, Laurent, 1905. Sq. 8°, pp. 127 ; with 25 illustrs. 4 fcs.

POTTIER (E.) et REINACH (S.).—La nécropole de Myrina. Fouilles exécutées au nom de l'Ecole française d'Athènes. *Paris*, Thorin, 1886-87. Vol. I., Text, pp. 631 ; with 58 illustrs. Vol. II., Atlas of 52 heliogr. pls. 4°. 120 fcs.

"The Myrina Necropolis. Excavations executed in the name of the French School of Archæology at Athens."

Terra-cotta figures, showing a great analogy of style with those of Tanagra and Tarsus, constituted the larger portion of the finds. They are admirably reproduced in Dujardin's heliogravures. The list of names and inscriptions found on the terra-cottas comprises 242 Nos.

—— Musée du Louvre. Terres cuites et autres antiquités trouvées dans la nécropole de Myrina. Catalogue raisonné. *Paris*, impr. réunies, 1887. 4°. 5 fcs.

"Terra-cottas and other antiquities found in the Myrina Necropolis. Descriptive catalogue."

The excavations lasted fifteen months. During that time the two young members of the French School at Athens, assisted by a small staff of workmen, opened no fewer than 2,800 tombs. Notes were taken of all the objects discovered, and of the circumstances that attended the discovery. The best part of the finds were deposited in the Louvre Museum.

POULSEN (F.).—Die Dipylongrabe und die Dipylon Vasen. *Leipzig*, Teubner, 1905. 8°, pp. 138 ; with 3 pls. 6 m.

"The excavations and the vases of the Dipylon."

POUY (F.).—Les faïences d'origine picarde et les collections diverses avec facsimiles coloriés et marques. *Amiens*, impr. L. Hérouard, 1872. 8°, pp. 32.

—— Les faïences, spécialement celles d'origine picarde. 2e edition, avec note sur la céramique armoriée et chiffrée, et documents divers. *Paris*, Detaille, 1873. 8°, pp. 40 ; with 2 col. pls. and marks. 5 fcs.

"The faïences, specially those of Picardy manufacture ; with notes upon the specimens with coat of arms and monograms, and divers other documents."

Under the general name of Picardy faïence, a local collector has indited a short history of the Sinceny Works, the only one in the Province worth a special notice. One of the plates reproduces the subject of the execution of Louis XVI. on the guillotine. The piece from which it was copied is known to have been an impudent forgery ; such a subject has never been found painted upon the genuine "Patriotic faïence." The works of Dr. Warmont and Messrs. Lecocq which deal with the ceramic productions of the same region have deprived this incomplete sketch of all interest.

POUYARD.—Lettre de Mr. Pouyard, prêtre, à M. A. L. Millin, sur un vase chretien de terre-cuite, qui a été trouvé, à Paris, dans le Palais de l'Archevéché. *Paris*, 1810. 8°, pp. 64 ; 1 pl.

"Letter . . . upon a Christian vase of terra-cotta, found in Paris, in the Archbishop's Palace."

A dissertation on the custom of placing vases in the sepultures of the ancient Christians.

PRENDERGAST (Dr. W. D.).—The potter and lead poisoning. *Longton*, 1898. 12°, pp. 54.

At distant intervals, a hue and cry is raised by some sensational philanthropists on the baneful dangers attending the use of lead glazes in pottery manufacture, and distressing statistics of the rate of mortality among operatives, directly attributable to lead poisoning, are widely circulated. The social stir created by these well-meant but invariably exaggerated disclosures had resulted, in 1898, in a Government Commission being appointed to inquire into the sanitary conditions of the trade, and report upon the reforms that could be introduced into the most dangerous processes. This paper was the contribution of a medical man of the potteries towards an official inquiry which terminated in 1901 to the satisfaction of the manufacturers. Several reports and various pamphlets were published on the question.

PRELLER. — Ueber eine terra-cotta aus Athens. *S.l.*, 1852. 8°, pp. 11 ; with 2 pls.

"Upon an Athenian terra-cotta."

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PRELLER.—Ueber zwei Vasenbilder aus Athens. *S.l.*, 1855. 8°; 2 pls.

"Upon the paintings of two Athenian vases."

PRESTON (Collection H. L.).—Catalogue of sale. *Yarmouth*, 1872. Sm. 4°, pp. 27; with 4 photogr. pls. of groups of china chiefly of English manufacture.

PRÉVOST (F.). — Mémoires sur les anciennes constructions militaires connues sous le nom de forts vitrifiés. *Saumur*, 1863. 8°, pp. 47.

—— Dissertation sur les forts vitrifiés dont on trouve les ruines en Ecosse, en France, et en Allemagne. *Angers*, 1687. 8°.

Two papers on the vitrified forts of Scotland, France, and Germany; reprinted from the transactions of the Archæological Society of the Department of Maine et Loire.

PRICE (F. G. Hilton).—A catalogue of the Egyptian antiquities in the possession of F. G. H. P. *London*, Quaritch, 1897. 4°, pp. 480; with 8 pls. and num. illustrs. Vases, pp. 142 - 153. Pottery vases, 401-417. Lamps, 417-422. Terra - cotta figures, 423-426. A large quantity of pottery is comprised in the other sections of the catalogue. £2.

—— Notes upon some early clay tobacco pipes from the sixteenth to the eighteenth centuries found in the City of London, in the possession of the author. *London*, 1900. 8°, pp. 16. (Reprint from the *Arch. Journ.*, vol. lvii.)

PRICE (J. E.).—Roman antiquities, illustrated by remains recently discovered on the site of the National Safe Deposit Company's premises, Mansion House, London. *London*, 1873. 4°, pp. 79; with 12 pls. (5 pls. of Roman pottery) and cuts. 6s.

PRIDEAUX (J.).—Relics of William Cookworthy, discoverer of the Cornish china-clay and stone, about A.D. 1755, founder of the British porcelain manufacture, about 1760, and an eminent minister of the Society of Friends. *London*, 1853. 8°, pp. 31; with a lithogr. portrait and a silhouette on the cover. 5s.

We find nothing in the correspondence of W. Cookworthy, appended in this paper to a short notice of his life, that has reference to his discovery and experiments, and the establishment of his porcelain manufactory. In one of his letters, however, the subject of china making is introduced on the occasion of his having made the acquaintance of a traveller who had just arrived from America, and of whom he speaks in these terms:—"I had lately with me the person who has discovered china earth." He then repeats what Pére d'Entrecolles had said of Chinese manufacture, and expresses his belief that the substances the traveller had brought back from Virginia were real Kaolin and Petunse. It is probable that this chance meeting and the American clays he had thus the occasion to examine assisted him most effectually in recognising in the mines of Cornwall, which he was exploring for a very different purpose, a stone and a clay of exactly the same nature as the materials employed by the Chinese.

PRIEUR (C. A.).—Considérations sur les couleurs irisées des corps reduits en pellicules minces. . . . *Paris*, Perrouneau, 1807. 8°, pp. 28.

"Considerations upon the iridescent colours shown by the substances reduced to films."

Of importance for the production of metallic lustres on pottery.

PRIME (W. C.).—Pottery and porcelain of all times and nations; with tables of factories' and artists' marks for the use of the collector. *New York*, Harper, 1878. 4°, pp. 531; with 300 illustrs. £3.

Prime, one of the earliest collectors in America, had visited the chief museums of Europe, and was fully conversant with our ceramic literature. He compiled this book evidently in love with the subject he treated for the benefit of his American brother collectors. It was not in his power,

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however, to contribute any marked addition to the store of knowledge accumulated by his predecessors; all he could do was to follow the track opened by English and French writers. So his conscientiously prepared volume returns to us, almost in the original form, what had been sent over to him. This remark does not apply to the following chapter, a special feature in the book:—I. Ancient American pottery. II. Pottery and porcelain in the United States. III. Collectors and collecting in America. With a few exceptions, the illustrations are all "clichés" borrowed from the standard publications of Europe.

PRISSE D'AVESNES. — La décoration arabe; décors muraux, plafonds, mosaïques, faïences, etc. *Paris*, 1888. 4°; with 110 col. pls. 50 fcs.

"Arabian decorations: wall-coverings, ceilings, mosaic, faïences, etc."

An abridged edition of the great work *L'Art arabe*, by the same author. It contains twenty plates of Persian and Arabian tiles.

PRITCHETT (R. T.).—Smokiana. Historical and ethnographical. *London*, Quaritch, 1890. 8°, pp. 50; with 50 col. pls. 7s.

All tobacco-smoking nations have adopted some kind of earthen pipes. Often interesting examples of pottery manufacture, these pipes show very different forms and style of ornamentation, according to their country of origin. Good specimens coming from all parts of the world are reproduced in this volume, the catalogue of the private collection of a fervent smoker. The text, as well as the illustrations, has been autolithographed by the collector's own hand, a process imparting to the book a "home-made" look which suggests to our mind that it was originally executed for the author's own pleasure and the benefit of a few friends. The plates are sketched with spirit and form a most congruous accompaniment to the bold and free handwriting of the calligrapher. We have to congratulate ourselves that this quaint MS. has not been allowed to remain unpublished.

PROPERT (J. L.).—Catalogue of a collection of the works of Josiah Wedgwood. *London*, printed for the author, 1881. 8°, pp. 47. 8s.

The collection comprises 162 Nos., chiefly medallions. It includes also one of the original copies of Wedgwood's Portland vase. A biographical notice of J. Wedgwood is prefixed to the catalogue.

PRÖSSEL (B.). — Die Steingut- und Porzellanfabrikation als höchste Stufen der keramischen Industrie. Nach den neuesten Erfahrungen in diesen beiden Zweigen unter besonderer Berucksichtigung der praktischen Gesichtspunkte bearbeitet. *Leipzig*, 1879. 8°; with 41 illustrs.

"The manufacture of stoneware and porcelain, being the highest degree of the ceramic art. Containing the latest improvements in both branches, considered from a practical point of view."

PROSSER (Richard).—An account of the new process invented by Mr. R. Prosser, of Birmingham, for forming various articles of ornament and utility in earthenware or porcelain of very superior quality. *London*, 1842. Fol.; with 1 pl. See **Jones (Owen)**.

Description of the process, patented by R. Prosser in 1840, for making buttons, tesseræ, tiles, etc., from powdered clay. In the same year Mr. H. Minton, of Stoke-on-Trent, commenced to manufacture earthenware tiles by this process.

PROTAT.—Notes sur les carrelages émaillés de la fabrique d'Aubigny, provenant du Chateau ducal de Brazey-en-Plaine (Côte d'Or). (Extr. from the *Mem. de la Soc. Eduéene*, 1881, T. x.)

PROTH (M.).—A travers l'Union Centrale. *Paris*, Vatou, 1877. 18°, pp. iv-56.

"Through the Exhibition of l'Union Centrale des beaux-arts appliqués à l'Industrie."

A journalist of the "Intransigeant" group, Mario Proth expresses his unmitigated contempt for all that is generally admired, and sounds the praises of some eccentric exhibits which, disregarded as they are, should be, according to his opinion, the only things worth our attention.

PUKALL (W.).—Keramisches Rechnen, auf chemischer Grundlage au Beispielen erläutert. *Berlin*, 1907. 8°, pp. 127. 3 m.

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"Ceramic calculations established on chemical grounds, and illustrated with examples."

PUNGILEONI (P. Luigi).—Notizie delle pitture in majolica fatte in Urbino. *Roma*, 1857. 8°, pp. 12.

"Notice of the majolica painting made in Urbino."

Reprinted in Vanzolini's *Istorie delle fabriche di majoliche metaurensi.*

PURDY (R. C.).—The influence of carbon in the burning of clay wares. *Indianapolis*, 1905. 8°, pp. 68; with text illustrs.

—— The states of carbon, iron, and sulphur in clays during various stages of burning. *Indianapolis*, 1905. 8°.

PURDY (R. C.), FOX (H. B.), and KREBEL (J. J.).—Studies on glazes. Part I. Fritted glazes. Part II. Cristalline glazes. *Urbana*, 1907. 8°, pp. 94-98. (From the *University of Illinois Bulletin.*)

PURDY (R. C.) and MOORE (J. K.).—Pyrochemical and physical behaviour of clays. *Urbana*, 1907. 8°, pp. 116.

PUYMAURIN (M. de).—Mémoires sur différent sujets relatifs aux sciences et aux arts. *Toulouse*, 1811. 8°.

"Memoirs upon various subjects relating to science and art."

In the chapter treating of the "Manufacture of earthenware in England," we have a short account of the making of pottery in Staffordshire, as seen by the traveller in the first years of the nineteenth century. The white salt glaze was still extensively manufactured, and we see that the credit of importing the method of glazing with salt was at that time given to the brothers Elers; a fact that modern writers have often contested. A curious anecdote was also then current among English potters, relating how a Dutch sailor was wrecked upon the Sussex Coast, where he discovered a fine white clay similar to the one used in Holland for pottery purposes; and how he began to export it to his own country, and soon established a very lucrative business.

Q

QUARANTA (Bernardo). — Animadversiones in vasculum italo-græcum. *Napoli*, 1817. 4°; illustrs.

"Considerations upon the Italo-Greek vases."

—— Di un gran vaso fittile dipinto che rappresenta i funerali di Archemoro, e si conserva nel real Museo Borbonico. *Napoli*, 1837. 4°; with 4 pls.

"On a large painted vase representing the funeral of Archemoros."

—— Di un vaso greco dipinto che si conserva nel real Museo Borbonico. *Roma*, 1840. 4°, pp. 24; with 3 pls.

"On a painted Greek vase preserved in the R. Museum of Naples."

—— Intorno ad un antico vaso greco di creta pitturata scoverto a Ruvo, e rappresentante Teseo e altri greci combattitori contro le Amazoni. *S.l.*, 1843.

"On a Greek vase of painted clay representing Theseus and other Greek warriors combating the Amazons."

—— La contopectria di Cuma dipinta sopra un vaso di creta nel Museo di S. A. R. il Conte di Siracusa. *Napoli*, 1856. 4°, pp. 9; 1 pl.

"The Cumean 'contopectria' painted upon a vase of clay in the collection of the Count of Siracusa."

Description of a game played with a rod and a lyra.

QUEEN CHARLOTTE'S COLLECTIONS.—Catalogue of sale. *London*, Christie's, 1819. Sm. 4°.

The priced catalogues of the sale, which comprised an immense quantity of Oriental, European, and English porcelain, and also a few pieces of Italian majolica, are of particular interest as showing the little value which was attached at that moment to all ceramic objects.

QUERIOZ (José). — Ceramica Portugueza. *Lisboa*, Typ. di Annu-

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ario commercial, 1907. 4°, pp. viii-449; with 195 half-tone text illustrs., and 649 facsimiles of marks. 40 fcs.

"The ceramics of Portugal."

It is hardly possible to distinguish the idiosyncrasic character of a pottery which never displayed high artistic tendencies. Inspired, in the beginning, by the Moorish ware, it never went higher, in its subsequent efforts, than to imitate the humdrum style of Italian majolica. The last few years have seen a remarkable development of the potter's art in Portugal. For that reason, no doubt, modern factories and their productions occupy by far the larger part in the account. The book is divided as follows:—Part I. An historical sketch of Portuguese ceramics. II. Short notices of the various factories. III. Tiles. IV. Terra-cotta modellers. V. Brick and architectural terra-cotta. VI. Marks. VII. Artists and manufacturers.

QUÉVILLY (E.).—Notes sur la poterie de Chatel-la-Lune, publiées par l'Abbé Porée. *Caen*, 1898. 8°, pp. 21.

"Notice of the Chatel-la-Lune pottery."

A small village of Normandy where earthenware was made, as early as 1657, by potters working independently of each other, for there is no trace of a factory of any importance having ever existed in the place.

QUILLARD (A.).—La céramique et la verrerie à travers les ages. *Paris*, Gautier (1894 ?). 18°, pp. 36. 15 c. (No. 20 of the *Bibliotheque scientifique des Ecoles et des Familles.*)

"History of ceramics and glass-making in all ages."

QUILLARD (Ch.).—Les éléments de la Céramique et de la Verrerie. *Paris*, Gautier (1895 ?). 18°, pp. 36. (No. 45 of the same series.)

"Elementary pottery and glass manufacture."

In its concise form, this small treatise gives a simplified but accurate account of all the natural and compound substances which enter into the composition of ceramic bodies. The chief materials employed in the manufacture of pottery, and the results obtained by their various combinations, are enumerated and described by a practical scientist, who has succeeded in supplying an excellent primer for the use of elementary schools.

QUIRIÉLLE (R. de).—Les faïences parlantes. *Paris*, 1867. 8°, pp. 12.

"Speaking faïences."

Another name for the crockery with inscriptions, generally called "faïence patriotique."

QUIRIÉLLE (R. de) et BERTRAND (A.).—Découverte d'une officine de potiers gallo-romains à Lubier (Allier). *Moulins*, 1884. 8°, pp. 108; 1 pl.

"Discovery of a Gallo-Roman pottery works at Lubier."

R

RABUT (L.).—Habitations lacustres de la Savoie. *Chambéry*, 1864-67. Two parts; with 16 and 17 lith. pls. 4°. (In the *Mém. de la Soc. Savoisienne d'Hist. et d'Arch.*)

"Lake dwellings of Savoy."

A large number of prehistoric earthen vessels are reproduced on the plates.

RACHAM (B.). — Catalogue of the Italian majolica and other pottery, 8 Cadogan Square. *London*, 1903. Sm. 4°, pp. iv-27. (Privately printed.)

The collection of Wyndham F. Cook, Esq.

RACZINSKI (A. de).—Les arts en Portugal. *Paris*, Renouard, 1846. 8°.

An article on Portuguese tiles, pp. 427-435.

RAFFAELLI (G.).—Memorie istoriche delle maioliche lavorate in Castel Durante, o sia Urbania. *Fermo*, 1846. 8°, pp. 126. 5 fcs.

"An historical notice of the majolica manufactured at Castel Durante, now Urbania."

Piccolpassi's *L'Arte del Vasaio* had not yet been printed when Raffaelli, a native of Urbania, extracted from the original MS. the materials of this monograph. The writer has added to the information he borrowed from the treatise of the old "Durantino" a list of all the potters and majolists found in the civil registers or inscribed on the ware.

RALLIER.—Essai sur les forts de verre de l'Ecosse. *Paris*, 1807. 8°.

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(In the *Mémoires de l'Academie Celtique*, vol. iii.)

"Essay on the vitrified forts of Scotland."

RAM-BAUD (Y.). — Exposition de la céramique et des arts du feu. Section rétrospective. *Paris*, 1897. 8°, Pp. 123.

"National Exhibition of ceramics in 1897. Retrospective section. Catalogue of the old faïence and porcelain borrowed from private collections."

RAMÉ (A.).—Etudes sur les carrelages historiés du xii^e^ au xvii^e^ siècle en France et en Angleterre. *Strasbourg*, Silbermann, 1855. 4°, pp. 48; with 20 col. pls. and text illustrs.

"A study on the ornamented tile pavements, from the twelfth to the seventeenth century, in France and England."

What has been published of this work, stopped after the issue of the fourth part, is sufficient for us to see that, had it been completed, it would have been equal, if not superior, to all the other publications treating of the history of decorative tiles. The patterns selected as representatives of the various styles are all of the best, and they have been admirably reproduced in chromolithography. The volume was to comprise one hundred plates; twenty of them were executed, but these are not in consecutive order. A very limited number was printed of these first four parts, and they are now difficult to obtain.

—— Sur quelques épis en terre-cuite du xiii^e^ et xiv^e^ siècle. *Caen*, Hardel, s.d. 8°, pp. 8; 1 pl.

"Notes upon some earthenware gable ends of the thirteenth and fourteenth centuries."

The gables of mediæval houses were often adorned with pinnacles of earthenware coloured with variegated glazes. Those described in this paper, and preserved in the Troyes Museum, come from some old buildings of the town.

RANDALL (John).—The clay industries, including the fictile and ceramic arts on the banks of the Severn; with notices of the early use of Shropshire clays, the history of pottery, porcelain, etc., in the district. *Madeley* (Salop), printed at the Salopian and West Midland Office, 1877. 12°, pp. 56.

Reminiscences of the early days of Caughley and Coalport China Works were still rife amongst old inhabitants of the district. The writer had collected the local traditions, and he recorded them in the familiar style in which they were communicated to him. A loyal Salopian, he is full of the paramount importance of Salopian china, and he does not allow his narrative to wander from its subject. The Worcester manufactory is once mentioned, but it is to let us know that, until 1790, Messrs. Chamberlain had their porcelain "in the white" from Thomas Turner, of Caughley; the china made at any other place is simply ignored. Foremost among the records of the Coalport Works is mentioned the memorable fact that the printer's roller was invented there by one of the workmen. "An invention second only to the art of printing itself, and infinitely superior to thousands of others out of which vast fortunes have been made." This at least is Mr. Randall's candid opinion. The feeling of admiration for all that pertains to his subject has inspired the writer in his description of the workshops of the china manufactory. "During working hours," says he, "one of the men read the newspaper to the others." "A woman had been engaged to sweep up, bring coals, peel potatoes, wash up dishes, etc." From which he draws the following conclusion. "It is not surprising, therefore, that men having such advantages should rise to higher situations."

A chapter on the Madeley decorative works conducted by Martin Randall may raise some unpleasant misgivings in the mind of the collector of old Sèvres. We hear that the exclusive business of the place has been for years to imitate the productions of the Royal manufactory. Original models were copied by the painters, either upon genuine Sèvres porcelain which had been obtained in the undecorated state, or upon pieces manufactured at Nantgarw, for that very purpose, in imitation of the French shapes. Large consignments of the spurious ware were regularly sent to the fashionable curiosity shops of London, where they found a ready sale as real "Pâte tendre" of Sèvres.

—— Report on pottery and porcelain at the Paris Exhibition, 1867. *London*, 1867. (In *Artizans' Reports*, pp. 178-188.)

—— Report on china painting at the Paris Exhibition, 1878. *London*, 1878. (In *Society of Arts' Artizans' Reports*, pp. 71-80.)

RANDALL-MACIVER (D.) and WILKIN (A.).—Lybian notes. *London*, Macmillan, 1901. 4°, pp. 113; with 6 pls. of pottery (1 col.). 20s.

Three chapters treat of the Berber pottery. Chap. vi. Chawia pottery. Chap. ix. Details of the manufacture of Kabyle pottery. Chap. x.

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Comparison of Kabyle and Egyptian pottery. By instituting a comparison between the earthen vessels found in the prehistoric cemeteries of Egypt, and those made at the present time by the Berbers of Algeria, the authors have attempted to establish that these latter were the direct descendants of the Lybian race inhabiting Egypt at the earliest period. The likeness supposed to exist between these two classes of pottery has not been satisfactorily brought out; it is difficult for us to trace any similitude either in the technics or in the style of shapes and decoration, even after reading the chapter written in support of the assertion.

RANDAU (P.).—Die Fabrikation der Emaille. Anleitung zur Darstellung aller Arten Emaille für technische und künstlerische Zwecke und zur Vornahme der Emaillirens auf praktischen Wege. *S.l., n.d.* 3 m.

"The manufacture of enamels. Directions for the preparation of all sorts of enamels for technical and artistic purposes, and for enamelling in a practical manner."

RANGHIASCI BRANCALEONI (Marchese).—Di Mastro Giorgio da Gubbio e di alcuni suoi lavori in majolica. *Pesaro*, A. Nobili, 1857. 8°, pp. 40; with 2 pls. and 1 pl. of marks. 5 fcs.

"Master Giorgio, of Gubbio, and his works in majolica."

The biographical part of this disappointing sketch consists in a few notes upon the family of Andreoli, and particularly upon the two members of that family who are reported to have come from Pavia and settled in the town of Gubbio about 1498. Of their relative, Maestro Giorgio, the majolist, no particulars of any historical value have ever reached the knowledge of the writer. The notice is made up with the description of certain pieces of majolica, painted or supposed to have been painted by the master. Upon these examples are based some rambling conjectures concerning his invention of metallic lustres, and the characteristics of his usual style of painting.

RAOUL-ROCHETTE.—Notice sur un vase grec récemment découvert à Nola. *Paris*, 1826. 8°.

"Notice of a Greek vase lately discovered at Nola."

—— Notice sur la collection de vases peints et autres monuments de l'art étrusque appartenant à Mr. Dorow. *Paris*, 1828. 8°.

"Notice of the painted vases and other Etruscan monuments in the possession of Mr. Dorow."

—— Monuments inédits d'antiquité figurée, grecque, étrusque et romaine. 1ere partie: Cycle héroique. *Paris*, 1833. Fol., pp. 430; with 93 pls., some of them col., and 15 illustrs. 50 fcs.

"Inedited monuments of figured antiquity; Greek, Etruscan, and Roman period. I. Part. Heroic cycle."

Contains 39 lith. pls. of vase paintings.

—— Lettre à Mr. le Prof. E. Gerhard sur deux vases peints de style et de travail étrusques. *Paris*, 1835. 8°; 2 pls.

"A letter to Prof. E. Gerhard respecting two painted vases of Etruscan style and workmanship."

—— Mémoire sur un vase peint inedit de fabrique corinthienne. *Paris*, 1848. 8°, pp. 31; with 2 col. pls.

"Memoir upon an unpublished vase of Corinthian manufacture."

—— Catalogue of sale. *Paris*, 1855. 8°, pp. 50.

RASTEIRO (J.).—Quinta e Palacio da Bacalhoa em Azeitão. *Lisboa*, 1895. Text, 8°, pp. 97; album, 4°, of 54 col. pls. 20 fcs.

"The park and the palace of Bacalhoa in Azeitano."

The palace was built by the Duke Alphonso de Albuquerque in 1554. It was profusely decorated with majolica medallions and decorative tiles, of which the album gives reproductions.

RATHBONE (F.).—Josiah Wedgwood on the clay of Sydney Cove. *Birmingham*, printed by Lakins, for Sir Richard Tangye, 1885. 4°, pp. 22; vigns.

A reprint of an article contributed by Josiah Wedgwood to the *Transactions of the Royal Society*, 1790, under the title, "Analytical experiments of a mineral from Sydney Cove, in New

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South Wales." Medallions were executed at Etruria in 1789, bearing an inscription testifying that they were made with the clay of Sydney Cove.

RATHBONE (F.).—Old Wedgwood and old Wedgwood ware. Handbook to the collection formed by Richard and George Tangye. With a sketch of Wedgwood's life and labours, and a chapter on the marks used at Etruria. *London*, 1885. 8°, pp. xxxiv-104; with 25 illustrs. and marks. 1s.

This collection, on exhibition at the Birmingham Museum, has been partially presented to the town by the collectors. It comprises 699 Nos.

—— Centenary year, 1895. A catalogue of the Loan Exhibition of old Wedgwood at the Wedgwood Institute, Burslem, June-August, 1895. *Burslem*, Dawson, 1895. Sq. 8°, pp. 54; vigns.; 100 large paper copies printed.

The exhibition comprised 493 Nos.

—— Old Wedgwood. The decorative or artistic ceramic work in colour and relief invented and produced by Josiah Wedgwood, at Etruria in Staffordshire, 1760-1794. Biographical and descriptive chapters, a list of marks used at Etruria, and explanatory text to each object illustrated. *London*, Quaritch, 1898. Fol., pp. 102; with 67 col. pls. and text illustrs. £10, 10s. 200 copies printed.

W. Griggs has executed, by photographic processes, the last portion of the plates of this work, very superior in style and accuracy to those lithographed in Paris for the first parts issued in 1893.

—— A catalogue of a collection of plaques, medallions, vases, figures, etc., in coloured jasper and basalte; produced by Josiah Wedgwood, F.R.S., at Etruria, in the county of Stafford, 1760-1795, the property of Arthur Sanderson, Esq. Exhibited at the Museum of Science and Art, Edinburgh. *London*, 1901. 8°, pp. 69; illustrs. 6d.

A large paper edition of this catalogue appeared in 1903. It is illustrated with a coloured portrait of Wedgwood on horse-back, after Stubbs, a medallion of J. Flaxman, and 20 plates in heliogravure. 50 copies printed.

—— The collection of old Wedgwood formed by Lord Tweedmouth. Ch. Davis Galleries. *London*, 1905. 8°, pp. 58; illustrs. 1s.

—— Catalogue of the Wedgwood Museum at Etruria. *Stoke-on-Trent*, 1909. 8°, pp. 120; with num. illustrs. 2s.

This museum has been formed out of the blocks, moulds, trials, odd pieces, business papers, and other items, mostly dating from the time of Josiah Wedgwood, and which were lately discovered in some long disused rooms at the old works.

RATHGEBER (G.).—Nike in hellenischen Vasenbildern. . . . *Gotha*, 1851. Fol., pp. ii-58. (In *Rathgeber's Schriften.*)

"Nike in Greek vase paintings. An archæological dissertation."

RATTIER (Collection). — Catalogue of sale. *Paris*, 1859. 8°, pp. 84.

Italian faïence—Luca della Robbia and Palissy ware. Terra-cotta, etc.

RAU (Ch.).—The archæological collection of the United States. National Museum in charge of the Smithsonian Institution. *Washington*, 1876. 4°, pp. xiv-104; with 340 illustrations. Pottery, pp. 77-87.

RAVAISSON (F.). — Notice sur une amphore peinte du Musée du Louvre, representant le Combat des Dieux et des Géants. *Paris*, 1876. 4°, pp. 16; with 2 pls.

RAVESTEIN (E. de Meester).—Musée de Ravestein. *Liége*, 1871-72, and

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Bruxelles, 1882. 3 vols. 4°. 20 fcs.

"The Ravestein Museum."

The catalogue of an important collection of antiquities in the possession of Mr. E. de Ravestein, Belgian Ambassador to Italy. No plates accompany the descriptions of the objects, and owing to this want of illustrations the catalogue loses much of its value. Vol. i. contains Greek vases, pp. 83 to 266; terra-cottas, pp. 267 to 280. The supplementary Vol. iii., Greek and Etruscan vases, pp. 11 to 180; terra-cottas, pp. 180 to 253.

—— Musée Royal d'antiquités et d'armures. Musée de Ravestein. *Bruxelles*, 1884. 8°. Classical ceramics, 690 Nos. 1 fc.

An abridged edition of the above catalogue prepared for the visitors to the museum of antiquities of the "Porte de Hale" at Bruxelles, where the collection was then exhibited. Presented to the nation by Mr. de Ravestein. This collection has since then been transported to the Museum of Decorative Art.

RAYET (Collection O.).—Catalogue de la collection d'antiquités grecques formed by O. Rayet. *Paris*, 1879. 8°, pp. 45.

An important collection of Greek terra-cottas; each number is elucidated by a learned disquisition written by the collector.

RAYET (O.).—Monuments de l'art antique. *Paris*, Quantin, 1884. 2 vols. Fol.; with 90 heliogr. pls., accompanied with explanatory notices. 150 fcs.

"Monuments of ancient art."

Greek terra-cottas, 17 plates, splendid reproduction of well-selected examples.

—— Les figurines de Tanagra au Musée du Louvre. *Paris*. (Reprint of three articles in the *Gazette des Beaux-Arts*.) Pp. 42; with 14 illustrs. by P. Sellier.

"The Tanagra figures in the Louvre Museum."

RAYET (O.) et COLLIGNON (M.).—Histoire de la céramique grecque. *Paris*, Decaux, 1888. 4°, pp. xvii-420; with 15 col. pls. and 145 text illustrs. 25 fcs.

"History of the Greek ceramic art."

Mr. Maxime Collignon has rendered a signal service to the spreading of archæological knowledge by completing and bringing out, after the death of his friend, Olivier Rayet, the work they had prepared together. It forms a most excellent survey of the progress lately accomplished in the study of classical ceramics. A mere glance at the illustrations is sufficient to satisfy us that no trouble has been spared in selecting the most telling examples of terra-cotta and painted vases which represent the various epochs of the art. Particular attention has been devoted to the productions of the earliest period, brought to light by the excavations prosecuted during the last few years on the territory of Greece proper, rude vessels of a kind so far left out of the histories of painted vases.

The aggregate of Greek ceramics has been divided into distinctive groups, formed according to the special characters of forms and decoration which may be said to constitute a marked style. Each of these groups is dealt with separately in chapters presented, so far as it has been found practicable, in chronological order. The following is an abridged synopsis of the contents of the book:—

The terra-cottas of Hissarlik, the coarse undecorated production of a semi-barbarian age, believed to date as far back as the twelfth century B.C. The archaic pottery of various origin, evincing in their red and black geometrical traceries the earliest attempts at a painted decoration. The earthen vessels adorned with a more elaborate style of paintings, showing representations of fantastic animals, said to denote an Oriental influence which would refer the manufacture of these vessels to the times when the Greeks established a regular commercial intercourse with Phœnicia and the East. The earliest vases made in Italy, and particularly in Etruria, by potters who had come from Corinth, and upon which the human figure is, for the first time, seen introduced in the scheme of decoration. Lastly, the painted vases and terra-cotta figures made at Athens between the sixth and fourth centuries B.C. In these latter productions, the practice of the various styles of make and ornamentation, successively introduced within the course of the preceding ages, is found to have been preserved, being in some instances brought to the highest perfection.

To the early vases decorated with black figures succeeded those with red figures on black ground, a class which comprises the most exquisite works of the vase painter. A special notice is devoted to each of the artists who have signed their painting with their name. The culminating height reached by the Greek ceramic art coincides with the times of Alexander, Phidias, and Apelles; it is said not to cover more than half a century.

When the style of vase painting began to deteriorate in simplicity and purity of design, the technical processes underwent great alterations. Towards the end of the fourth century white vases were made painted with subjects in several colours; gilding was applied to some parts of the black and red vases. Moulded work tended to replace surface decoration; the curious vessels affecting the shape of an animal or of a human figure date from that period. Metal work was imitated in pottery, and the ornaments of the clay pot reproduced those hammered and chased upon bronze and silver. To the adoption of this method of workmanship may be attributed the

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making of the first examples of black and red embossed pottery—this latter often called Samian ware—which after having been practised in Greece was imported into Arezzo, where it became the staple trade of the Roman figulus. With the introduction of brightly coloured transparent glazes and opaque enamels ends the account of the successive phases of Greek ceramics. At the end of the third century B.C. Greece ceased altogether to produce the painted vases for which its potters had so justly been celebrated; the vulgar imitations which for a time continued to be manufactured in Italy were but the dying reflections of an art doomed shortly to disappear and be forgotten.

A short chapter on the application of pottery to architectural decoration terminates a truly captivating book replete with historical information and technical as well as artistic considerations. The ceramic student would have to look through a whole library of archæological works before he could obtain a portion of the knowledge that has been compressed for his benefit in this valuable compendium.

RAYMOND (Collection Dr.).—Catalogue of sale. *Paris*, 1888. 8°, pp. 40; with 4 pls. Rare French faïence.

READ (Ch.).—Causerie sur Bernard Palissy. (Reprint from the *Bulletin de l'histoire du protestantisme.*) *Paris*, 1893. 8°, pp. 16.

"A chat on B. Palissy."

READ (Ch. H.).—Burlington Fine Arts Club. Exhibition of the faïence of Persia and the nearer East. *London*, 1907. 4°, pp. 82; with 27 collotype pls. £4, 4s.

READ (R. W.).—Salisbury and South Wilts Museum. Loan collection of Sèvres. *Salisbury*, 1871. 12°.

—— Loan collection of porcelain statuettes. *Salisbury*, 1872. 16°

—— A reprint of the original catalogue of one year's curious production of the Chelsea Porcelain Manufactory, sold by auction by Mr. Ford on the 29th March, 1756, and fifteen following days, etc., with introductory remarks. *Salisbury*, 1880. 8°, pp. x-54-4. 100 copies, printed for private circulation. 16s.

Collectors know the importance of these catalogues, in which the greater part of the figures, groups, and fancy articles produced at the Chelsea Works are sufficiently described as to assist in the identification of unmarked specimens. The original issues are unobtainable; this reprint has become so rare as to be almost as difficult to find.

RÉAUMUR (de).—Art de faire une nouvelle éspèce de porcelaine, par des moyens extrêmement simples et faciles, ou de transformer le verre en porcelaine. Premier mémoire. Où l'on examine la nature et les qualités de la nouvelle porcelaine et où l'on donne une idée générale de la manière de la faire. *Paris*, 1739. 4°, pp. 78. (Extr. from the *Mémoires de l'Academie royale des Sciences.*)

"The art of making a new kind of porcelain, by very easy and practical means, being the manner of transforming glass into porcelain. Part I. In which the nature and qualities of the new porcelain are examined, and a general idea is given of the method of manufacturing it."

—— Part II. *Paris*, 1739. 4°.

REBOULLEAU DE THOIRRES (E. F.).—Nouveau manuel complet de la peinture sur verre, sur porcelaine et sur émail. *Paris*, 1843. 18°; pls.

"A new complete manual of painting upon glass, porcelain, and enamel."

One of the series of the "Manuels Roret."

REDGRAVE (G. R.).—Report on terra-cotta, bricks, encaustic, and other tiles at the International Exhibition of 1871. (Official Reports, vol. i., pp. 315-332.)

REGAMEY (Félix).—Japan in art and industry. *London*, 1893. 8°; with 100 illustrs. by the author. Translated from the French by F. and E. L. Sheldon. 7s. 6d.

Ceramics, pp. 104-129.

REGNAULT et SALVETAT.—Rapport sur les arts céramiques, etc. Ex-

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position universelle de 1862. *Paris*, 1862. 8°. (In vol. vi. of the *Rapports du Jury français*.)

"Mr. V. Regnault was then director of the Imperial Manufactory of Sèvres."

REGOULT (Petrus).—Kristal en Glasblazery en Slijpery fabricken van Petrus Regout te Maastricht. Pryscourant van Aardewerk. 1854. 4°, pp. 19; with illustrs.

"Factories of crystal, glass, and glass-cutting of P. Regout at Maestricht. With a price list of earthenware."

—— Propriétés de Mr. Pierre Regout à Maestricht, Holland. S.d. Eleph. fol., of 17 pls. in colour.

Lithographed views of the mansions, parks, houses, model-dwellings, etc., belonging to Mr. P. Regout; also of his factories of glass and earthenware.

REICHEL (W.).—Ueber eine Aufnahme des Francois Vase. *Wien*, 1888. 8°, pp. 24.

"Upon a new elucidation of the François Vase."

REIN (J. J.). — The industries of Japan . . . From travels and researches undertaken at the cost of the Prussian Government *London*, 1889. 4°. Ceramics, pp. 452-488; with 5 pls. and 1 cut.

REINACH (Salomon). — Catalogue du Musée de Constantinople. *Paris*, 1882. 8°.

"Catalogue of the Constantinople Museum."

The Ottoman Government reserves to itself the right to keep one-third of the objects discovered in the excavations made on Turkish soil at the expense of the foreign states. Out of this percentage a fair collection of vases and terra-cottas found in Asia-Minor has been formed in the Museum of Ichinli-Kiosk.

—— Peintures de vases antiques recueillies par Millin (1808) et Millingen (1813); publiées et commentées par S. Reinach. *Paris*, F. Didot, 1891. 4°, pp. 142; with 122 pls. in outline and 1 in colour. 25 fcs.

"Antique vase paintings, collected by Millin and Millingen; published and annotated by S. R."

Reproduction in reduced size of the plates illustrating the folio volumes of two classical writers on Greek vases. The elucidations they give of the subjects represented on the vases, now mostly out of date, are carefully revised. Reference is made to all other works in which the same vase has been engraved, and whenever such information has been obtainable, the name of the museum in which it is now preserved is also given.

—— Inedited terra-cotta from Myrina in the Museum at Constantinople. *Boston*, 1888. 8°, pp. 8; with 2 pls. and 2 cuts.

—— The so-called Asiatic terra-cotta groups. *Boston*, 1888. 4°, pp. 7. (Reprint from *The Classical Review*.)

A contribution to the controversy raised on the genuineness of the groups in the Cartault Collection.

—— Antiquités du Bosphore Cimmérien, rééditées avec un commentaire nouveau. *Paris*, 1892. 8°, pp. xvi-213; with 83 pls. 25 fcs.

"Antiquities of the Cimmerian Bosphorus."

Reproductions in phototype of the plates and illustrations of the work published by F. Gille in 1854. Painted vases, 12 pls; terra-cottas, 13 pls.; woodcuts.

—— Répertoire des vases peints grecs et étrusques. Tome I.—Peintures de vases gravées dans l'*Atlas* et le *Compte-rendu de St. Petersbourg*, les *Monumenti*, *Annali* et *Memoire de l'Institut de Rome*, l'*Archaeologische Zeitung*, le *Bullettino Napolitano*, le *Bullettino Italiano*, l'*Ephemeris* (1883, 1894), le *Museo Italiano*, avec des notices explicatives et bibliographiques. *Paris*, E. Leroux, 1899. Sq. 8°, pp. 533; with over 1,000 illustrs.

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REINACH (Salomon).—Tome II.—Peintures de vases gravées dans les recueils de Millingen (Coghill), Gerhard (Auserl. Vasenbilder), Laborde, Luynes, Roulez, Schulz (Amazonenvase), Tischbein (Tomes I.-V.). Avec une bibliographie de la céramique grecque et étrusque. *Paris*, 1900. Sq. 8°, pp. 423; over 1,000 illustrs. Each vol., 5 fcs. A third vol. is in preparation.

"Repertory of the Greek and Etruscan painted vases . . . with explanatory notices, and a bibliography."

To present to the student of Greek vases a series of very minute reductions of all the subjects that have been engraved, in order that the place in which the full size engraving is to be found may be ascertained without further research is the aim of a work, the importance and utility of which could not be over-estimated. Through a feeling of delicacy, perhaps exaggerated, the author has refrained from borrowing anything out of the comparatively new works—that is to say, those published since 1870—and out of the classical journals still in existence.

—— La naissance de Ploutos sur un vase découvert à Rhodes. *Paris*, 1900. 8°, pp. 12; 1 illustr.

"The birth of Plutus on a vase discovered at Rhodes."

REISCH (E.).—Das Museo Gregoriano Etrusco im Vatikan, und das Kircher'sche und prähistorische Museum im Collegio Romano zu Rome. *Leipzig*, Bädeker, 1891. 12°, pp. 205. (Reprint from *Die öffentlichen Sammlungen in Rom.*, vol. ii.)

"The Gregorian Etruscan Museum, and the Kircher and Prehistoric Museum in Rome."

An abridged catalogue with historical notices. Reference is given to archæological works in which the leading objects in the museum are fully described and reproduced.

REISCHEL (G.).—Die Begräbniss state bei Hornsömmern in Thüringen und Vergleichung ihrer merkwürdigen Thongefässe, etc. *Halle a. d. S.*, 1888. 4°, pp. 18; with 2 pls. and 6 illustrs. (Part ix. of the *Vorgeschichtliche Alterthümer der Provinz Sachsen.*)

"The excavations near Hornsömmer, in Thuringia, with an examination of their remarkable earthen vessels, etc."

The graves have yielded several examples of a curious and rare type of cinerary urns of red terra-cotta marked with linear decorations of white clay. Their form is that of a tundish, and they are open at both extremities; they were found placed the broadest part downwards, over the bones and ashes which had been gathered after the cremation had taken place.

REISS (W.) and STÜBELL.—The necropolis of Ancon, in Peru; a contribution to our knowledge of the culture and industries of the Empire of the Incas, being the result of excavations made on the spot. Translated by Prof. A. H. Keane. *Berlin*, Asher & Co., 1880-87. 3 vols. Fol.; with 141 col. pls. £21. (Vol. iii. contains 11 pls. of earthenware vessels.)

RENAUD (Dr. F.).—The uses and teachings of ancient encaustic tiles. *Manchester*, Gill, 1892. Sm. 4°, pp. 31; with 24 col. pls. 12s.

From among the five hundred tracings of ancient decorative tiles he had accumulated during twenty years, Dr. Frank Renaud has selected a small number of patterns which he has grouped and described under five headings—viz., Armorial, Pictorial, Symbolical, Moral, Educational. The first chapters, chiefly descriptive, bristle with quotations from archæological works; in the last ones, the ethics of the ancient tile designer are expounded with the ingenious subtlety of a writer who insists on finding a symbolical meaning expressed in the rudimentary form of the plainest ornament.

With respect to the use of the absolutely incorrect terms, "Encaustic tiles"—adopted, if we remember right, by a modern manufacturer to distinguish his production from the kind of tiles made previously—we shall remark that the technical words "Inlaid and glazed tiles" should always be employed in preference in an archæological work.

RENAULD (J.).—La céramique Péruvienne de la Société d'études Américaines fondée à Nancy. *Nancy*, 1880. 8°, pp. 21; with 4 lith. pls.

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"Peruvian ceramics in the possession of the Society of American Studies founded at Nancy."

A descriptive notice of 58 vases found in the Peruvian tombs of the Incasic period (1006-1525). These vases were deposited in the museum on the occasion of the first meeting of the Congress of Americanists held at Nancy in 1875.

RENNER (A.).—Die Porzellanmalerei in ihrem ganzen Umfange, etc. *Leipzig*, 1833. 12°, pp. 66.

"Porcelain painting in all its branches."

RENOUVIER (J.).—Sur une figurine en terre-cuite du cabinet archeologique de Montpellier. 4°, pp. 12; with 1 lith. pl. (Reprint from the *Rapports de la Soc. Arch. de Montpellier*, No. 20.)

"Upon a terra-cotta figure in the collection of the Arch. Society."

A Gallo-Roman figure of a Goddess-Mother.

RENOUX.—Simple exposé sur l'industrie céramique du Canton de Salernes, dans le Var. *Aix*, Makaire, 1864. 8°, pp. 26.

"Notice of the conditions of the ceramic industry in the district of Salernes, in the Var Department."

REQUIN (Abbé H.). — Histoire de la faïence artistique de Moustiers. *Paris*, Rapilly, 1903. 4°, pp. xvi-299; with 15 pls. (7 col.) and 15 illustrs. Vol. i. 25 fcs.

"History of the artistic faïence of Moustiers."

A very exhaustive survey of a subject well studied before. The plates, drawn by E. Garnier, scarcely give an idea of the variety and excellence of the productions. The full series of marks is to appear in the second volume.

REULEAUX (F.).—Briefe aus Philadelphia. *Braunschweig*, 1877. 8°, pp. 98. (Ceramics, Letters 5 and 6.)

"Letters from Philadelphia."

REUSCH (C. F.).—Dissertatio de Tumulis et Urnis sepulchralibus in Prussia; cum figuris. Respondente C. G. Lau. *Regiomontano*, 1724. 4°.

"A dissertation on the tumuli and sepulchral urns of Prussia, with plates; responded to by C. G. Lau."

REVER (F.).—Sur des figurines découvertes dans la forêt d'Evreux. *Evreux*, 1827. Pp. 26; with 4 lith. pls.

"On some terra-cotta figures discovered in the Evreux forest."

RÉVILLOT DE MURALT (A.).—Catalogue de la collection de porcelaines anciennes de la Chine et du Japon appartenant à Mr. R. de M. *Genève*, Eggimann, 1901. 4°, pp. 192; with 40 phototyp. pls. (Porcelain, 31 pls.). 20 fcs. Ten copies have been printed, illustrated with the original photographs.

A collection of over 2,000 specimens of Oriental porcelain, of which this volume is the dry inventory; there has been evidently no attempt at making a *catalogue raisonné*. No order of classification has been adopted, no marks are reproduced; the obsolete distinction between "Famille verte" and "Famille rose" is the only indication that is supplied of the styles and periods of manufacture. In the graceful arrangement, chiefly contrived to please the eye, which they occupy on the walls and in the glass cases of the artistic abode of their possessor, the whole contents of the collection have been photographed on the plates. All is given, however, on such a reduced size that it becomes difficult for us to make, out of these overcrowded groups, the selection of the examples worth special attention, which surely deserved to be reproduced separately, and on a larger scale.

REYMOND (Marcel).—Les Della Robbia. *Florence*, Alinari, 1897. 8°, pp. 278; with 190 illustrs. 15 fcs.

"The Della Robbia."

So much absorbed is Mr. M. Reymond in the admiration he entertains for the Della Robbia as sculptors that he declines to consider them in their inferior capacity of enamellers and potters. In the examination he makes of all the recognised productions, it is the work of the modeller that fixes his attention, and on which he expatiates at full length; the ceramical merit of the execution leaves him altogether indifferent, and he has nothing to tell us on that subject. As a *catalogue raisonné* of all the works left by Luca, Andrea, and Giovanni Della Robbia, the book will be found of some value. As a biography of the masters and as a technical examination of their enamelled pottery it leaves much to be desired; these last points seem to have been purposely neglected. A list of articles on the Della Robbias, which have appeared in the serial publications of all countries, will be found at the end of the volume.

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REYNOLDS (Collection C. W.).—Catalogue of sale. *London*, Christie, 1871. 8°; with 8 pls.

The aim of the collector was to obtain a specimen from all the better-known manufactories of Europe, and the variety of the items composing his collection shows that he had partly succeeded in carrying out his ambitious scheme. The catalogue comprises 734 Nos., among which are included the series of Dwight's stoneware pieces known as "The Fulham trouvaille."

REYNOLDS (J. C.).—The tobacco pipe, pipe clays and tobacco. *London*, 1862. Pp. 16; illustrations of pipes on the cover.

Reynolds' tobacco pipe manufactory was situated in the City Road, London. This paper, which describes its exhibits in 1862, contains also some historical and technical notes on the manufacture of clay pipes.

RHEAD (G. W.) and (F. A.).—Staffordshire pots and potters. *London*, Hutchinson, 1906. 8°, pp. xvi-384; with 4 col. pls., 116 illustrs. in half-tone, and 90 drawings in pen and ink by the authors. £1, 1s.

Both natives of the Potteries, the authors, already known as ceramic artists, were fully qualified to treat the subject. Very little is left unsaid of what concerns the past of the local industry, and the masters and men who have assisted in its development. The present conditions of manufacture, and the gossiping particulars about the life and work of the modern artists with whom the writers have been brought in contact is not the least interesting portion of the volume.

RIAÑO (J. F.).—Classified and descriptive catalogue of the art objects of Spanish production in the South Kensington Museum; with an introduction and notes. *London*, 1872. 8°, pp. xiv-75; marks.

—— Sobre la manera de fabricar la antigua loza dorada de Manises. *Madrid*, Fortanet, 1877. 18°, pp. 18.

"Upon the method of making the lustered faïence of Manises."

A MS. report sent by the Mayor of Manises, one of the largest centres of manufacture, to the Count of Florida Blanca in 1785, contained the practical directions for making the metallic lustre after the methods used for centuries by the potters of the town. It is a transcript of that MS., now in the British Museum, that will be found printed in this pamphlet. Far from containing precise information about the subject, the account, after having mentioned all the substances which enter into the composition of the glaze and the lustred colours, ends in telling us that the knowledge of such particulars is not of much avail, the important point consisting in the manipulation of the mixtures and the skilful practices known only to the experienced men of the trade, which cannot be described in writing. Of this a practical potter will readily be made aware by the perusal of the so-called recipe, in which nothing is said about the conduct of the firing of the kiln. Yet it is well known that it is only owing to the special conditions under which the ware is fired that the lustre is produced upon it. An English translation of the Spanish MS. has been given by the author in the following work.

—— The industrial arts in Spain. *London*, 1879. 8°, pp. 276; with text illustrs. One of the handbooks of the South Kensington Museum.

In the chapter devoted to Spanish ceramic art (pp. 143-228), Señor Juan F. Riaño has given us a summary of what is known of the subject in the country. Even in Spain, very little information has been obtained respecting the origins of a ware imported and admired at one time all over Europe. It is limited to a few obscure references made by ancient writers to its manufacture. The earliest mention of the "Golden pottery" of Calatayud, and of the extensive exportation which was made of it into distant lands, has been found in a MS. of the twelfth century. Ben Batuta, writing in 1349, describes the lustred faïence of Malaga, and also says that it was the object of an important commerce. From many authentic sources we learn that in the fifteenth century the foreign demand for the Spanish earthen vessels was still in the ascendant, and that the makers could scarcely cope with it. Princes, Cardinals, the Pope himself, according to Eximenus' report, were anxious to acquire the gilded vases and dishes of Manises, but could only obtain a scanty supply of them by special favour.

While such ancient records make us acquainted with the name of the places where the production had attained its highest importance, they do not assist us in assigning to any special factory the various styles of the specimens that have been preserved up to this time. The richly ornamented panels and tiles, so profusely used by the Moors of Spain in architectural decoration, or the platters or drinking vessels known as Hispano-Moresque faïence seldom bear any mark or inscription by which the date and locality of manufacture might easily be determined. The study of the genesis of this important class of Spanish ceramics, a study which has made rapid progress during the past few years, was still in its infancy when this handbook was published.

In the second half of the fifteenth century the style of manufacture underwent a partial change,

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the introduction of Italian majolica leading to this ware being imitated at Seville, Talavera, and subsequently at many other places. Gradually the faïence decorated in the Italian, French, and Dutch taste superseded the lustred ware of the Moors. At the end of the eighteenth century this latter was made at Valencia only in common articles used exclusively for domestic purposes.

The two chapters treating in this handbook of the porcelain manufactory of Buen Retiro, and of the works of Alcora, form each of them a complete monograph. They contain, together with historical particulars published for the first time, a list of the groups and figures sold at each of these factories, with the names of the directors and chief artists, and facsimiles of the marks by which their respective productions can be recognised.

RICARD (A. de).—Guide du voyageur dans Sèvres. Notice historique de ses curiosités. Promenade dans la Manufacture. Poésies par A. de R. *Paris*, typ. Gaillet, 1866. 32°, pp. 64.

"Handbook for the traveller to Sèvres. Historical notices of its curiosities. A walk through the Porcelain Manufactory. Poetry by A. de R."

RICCIO (C. M.).—La fabrica della porcellana di Napoli e sue vicende. Memoria letta all'Accademia Pontaniana. *Napoli*, 1878. 4°. Four parts of, together, pp. 179. 15 fcs.

"The porcelain manufactories of Naples and the vicinity. Papers read before the Pontanian Academy."

Documents dealing with the establishment and progress of the Royal Manufactory of Naples are not wanting. All papers connected with its management have been arranged in twenty-five thick volumes, deposited in the state archives, The clear and compendious account which C. M. Riccio has extracted from these volumes is presented in the dry and precise form of a parliamentary report. Concerning himself merely with dates, facts and figures, the compiler briefly summarises the contents of the original documents, without indulging in speculative inductions or detailed comments. He has divided his work into four parts—I. The history of the porcelain works carried on, first at Capo di Monte, then at Portici, and later at Naples, between the years 1743 and 1835. II. A synopsis of the researches and experiments prosecuted at the works for the purpose of obtaining raw materials of the best quality and improving the processes of manufacture. III. Biographical notices of the directors, painters, and modellers. IV. A complete list of the groups, figures, and models produced during the various periods; a description of the richly painted vases, dinner services, etc., executed for presentation to royal personages; lastly, the price list of all the articles sold at the manufactory.

RICCIO (G.).—Notizie degli scavamenti nel suolo dell'antica Capua. *Napoli*, 1855. 4°, pp. 19; with 12 pls. 2 fcs.

"Notice of the excavations executed on the site of ancient Capua."

From the fine and numerous examples of red glazed ware found in the soil, the writer infers that it was made at Capua, in Roman times, as well as at Arezzo.

RICHARD (A.).—Epigraphie poitevine. Marques de potiers et petites inscriptions gallo-romaines. *Poitiers*, 1890. 8°, pp. 77; with 12 lith. pls. 5 fcs.

"Potters' marks and short Gallo-Roman inscriptions."

RICHARD (G.).—Considerazioni sulle condizioni dell'industria ceramica e proposte per suo maggior sviluppo in Italia. *Milano*, 1868. 8°, pp. 40. (Reprint from *Il Politechnico*.)

"Considerations upon the conditions of the ceramic industry in Italy, and suggestions for its greater development."

Mr. Giulo Richard, the son of a Turin manufacturer, had early realised the vital necessity of keeping up with the times, and of placing Italian manufacture in the position of making a stand against the ever-increasing imports from England and France. The pamphlet he published on the question created a great sensation. His works at San Cristoforo, near Milan, had been equipped according to the best English notions; the ironstone china he had produced there, ever since 1842, was equal in quality to the best ware that came from England. Under his management the business, incorporated under the name of "Ceramica Societa," took a further development. This society was, at a future date, to absorb and unite all the chief establishments of Italy.

—— Relazione di G. Richard sulla industria ceramica quale era rappresentata all'Esposizione universale di Vienna nel 1873. 8°, pp. 134.

"A report on the ceramic industry represented at the Vienna Exhibition of 1873."

Partial statistics of the Italian ceramic industry at that date.

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RICHARD - GINORI (Societa Ceramica.).—Origine e vicende della Societa. *Milano*, 1905. 4°, pp. 10; with num. pls. and illustrs. Privately printed.

"The Ceramic Co. Richard - Ginori. Origin and development of the Company."

Notices on the factories at San Cristoforo, Milan, Pisa, Doccia, Mondovi, and Vado, now brought under one management.

RICHARDSON and LOVEJOY.—The following papers have been published by the R. & L. Engineering Co., *Columbus, Ohio*, 1906-07. 8°.

—— Prospecting and clay testing apparatus.

—— Apparatus for testing and controlling the operations of power-plants.

—— Apparatus for controlling the operations of the factory.

—— Apparatus for testing and controlling the drying.

—— Apparatus for controlling the burning.

—— Apparatus for testing clay products.

—— Apparatus for controlling the preparation of glazes and colours.

RICHARDSON (W. D.)—Kiln Records, *Columbus*, 1906. 4°.

RICHTERS (E.). — Untersuchungen über der Feuerbeständigkeit der Thone. *Berlin*, Thonindustrie-Zeitung, 1897. 8°, pp. 74.

"Researches on the nature and conditions of the refractory clays."

Analysis and examination of potter's clays found in Germany, and conclusions as to the cause of their refractory nature. The reprint of an address delivered by the writer thirty years before.

RICHTER (Paul) and ZAIS (Ernst). — Die Thonindustrie des Kannenbäckerlandes auf dem Westerwalde. (In *Untersuchungen über die Lage des Handwerks in Deutschland*, vol. i., part 1, pp. 371-459.) *Leipzig*, Duncker & Humblot, 1895. 8°.

"The ceramic industry of the 'Potter's District' in the Westerwald."

Höhr-Grenzhausen and the adjoining villages form an important manufacturing centre. Stoneware was made there from the beginning of the seventeenth century, and took an extensive development at the time when the wars had caused the ruin of the Siegburg and Raeren factories. At first the ware made at Grenzhausen was so close an imitation of that made at Raeren that the products of both places are hardly distinguishable from one another. We do not think that this fact has been sufficiently acknowledged in the historical notice.

RICORD (D. T.).—Noticia de las varias y diferentes producciones del Reyno de Valencia, como tambien de sus fabricas y arte, factos segun el estado que tenian en el ano 1791. Sacada de los correos mercantiles de España y sus India, con varias tablas sinopticas que por acuerdo de la real Sociedad de amigos del pais de Valencia ha formada D. Thomas Ricord presbitero secretario. *Valencia*, B. Monfort, 1793. Sq. 8°, pp. xiii.

"Notice of the various productions of the Province of Valence, as well as of its manufactories, with the number of operatives employed therein, as it stood in the year 1791. Compiled from the Mercantile Reports of Spain and her colonies, and arranged in tabular statements on behalf of the Royal Society of the country of Valence, by D. T. R., Priest; Secretary."

In the statistics supplied by this rare pamphlet are recorded the names of the local faïence manufactories, the number of workmen to whom they gave employment, and the annual value of their productions.

RIDDEL (R.).—Observations on vitrified fortifications in Galloway. *London*, 1780. 4°. (In *Archæologia.*)

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RIDDER (A. de).—Amphores béotiennes à reliefs. *Paris*, 1898. 4°; with 10 illustrs. (Reprint from the *Bulletin de Corresp. Hélléniques.*)

"Bœotian amphoras with decoration in relief."

—— Catalogue des vases peints de la Bibliotheque Nationale. Première partie—Vases primitifs et vases à figures noires. 4°, pp. 249; with 11 pls. and 50 illustrs. Deuxime partie—Vases à figures rouges et de la decadence. 4°, pp. xiv-556; with 23 pls. and 100 text illustrs. *Paris*, Leroux, 1901-1902. 40 fcs.

"Catalogue of the painted vases in the National Library."

—— Collection de Clercq. Catalogue publié par les soins de l'Academie des Inscriptions et Belles Lettres. *Paris*, Leroux, 1905-1906. 5 vols. 4°. Tome iv., Les marbres, les vases peints et les ivoires, with 41 pls. Tome v., Les antiquités chypriotes, with 36 pls. 40 fcs. each vol.

"The Clercq Collection. Catalogue published by the French Academy."

RIDGEWAY (W.).—A catalogue of the Loan Exhibition of Pottery and Porcelain held in the Fitzwilliam Museum; with preface by Prof. W. Ridgeway, and introduction to each section. *Cambridge*, 1902. 8°, pp. 130.

RIEBECK (E.).—Sammlung des Herrn Dr. E. Riebeck, ausgestellt in Kunstgewerbe Museum zu Berlin. *Berlin*, 1884. Fol.; 21 photogr. pls. 36 m.

This ethnological collection, exhibited by its owner in the Museum of Industrial Art at Berlin, included some specimens of Oriental ceramics. The plates represent general views of the exhibition, and of the chief groups of objects.

RIEMANN (J. F.). — Praktische Anleitung zur Kenntnis der Zeigelein und Ziegler Arbeiten. *Leipzig*, 1800.

"Practical introduction to the knowledge of brick and tile making."

RIES (H.). — The clay-working industry of the United States in 1897. 4°, pp. 17. (Reprint from the Reports of the *U.S. Geological Survey*, 1898.)

—— Clay deposits and clay industry in North Carolina. *Raleigh*, 1897. 8°, pp. 159; with 12 pls.

—— The Kaolins and fire-clays of Europe. *Washington*, 1898. 4°, pp. 100. (In the 19*th Report of the U.S. Geological Survey.*)

—— Clays and shales of Michigan; their properties and uses. *Lansing*, 1900. 8°, pp. 67; with 4 pls.

—— Clays of New York; their properties and uses. *Albany*, 1900. 8°; with illustrs. 10s.

—— Clays; their occurrence and uses; with special reference to those of the U.S. *New York*, Wiley, 1906. 8°, pp. xv.-490. £1, 10s.

RIEUX (E.).—Les potiers de Giroussens. *Albi*, 1901. 8°, pp. viii-43; with 2 col. pls. and 12 illustrs. 3 fcs. (Reprint from *La Revue du Tarn.*)

"Giroussens pottery."

Nothing but earthen pots of the commonest description were ordinarily made at Giroussens. On special occasions the poor pot-maker liked to show that he possessed sufficient skill and imagination to produce an ornamental article which, when compared with the rude pots and pans of his daily make, might claim to be called, if not exactly a work of art, at any rate a masterpiece of the craft. A certain number of these exceptional and carefully treasured works have now found their way into the local collections; they are described in this curious monograph. The origin of the Giroussens' industry goes back to the times of the Roman figulus. In 1620,

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seventy-two families of potters were at work in the place. Some interesting recollections respecting their customs and social conditions have been recorded by the writer. Among them are to be noticed the account of their annual festivities, and of the strange dispute of the men of the trade with the Curé of the village.

RIGOLLOT (J.).—Notice sur la céramique gallo-romaine et sur sa provenance. *Autun*, 1874. 8°, pp. 15. (Reprint from the *Mém. de la Soc. Eduenne.*)

"Notice of the Gallo-Roman pottery and its origin."

RING (M. de).—Tombes celtiques de l'Alsace. Suivi d'un mémoire sur les tombes . . . celtiques du Sud Ouest de l'Allemagne. *Strasbourg*, 1866-70. Fol. pl.

"The Celtic tumuli of Alsace; to which is added an essay on the Celtic tumuli of South-Western Germany."

RIOLS (J. de) (E. Santini).—L'art de cuire sans mouffle. Le peintre sur porcelaine cuisant lui même dans son poële; ouvrage indispensable aux amateurs de peinture vitrifiable sur porcelaine. *Paris*, Le Bailly (1885 ?). 8°, pp. 32. 2 fcs.

"The art of firing without a muffle. How a china painter can fire his paintings at home in his stove. A work indispensable to amateur painters."

RIPLEY (Mrs. M. Churchill).—The colour blue in pottery and porcelain. *Syracuse, N.Y.*, 1902. 8°, pp. 25; with text illustrs. (Reprint from *Old China.*)

RIS (L. Clément de).—La curiosité. Collections françaises et etrangères; cabinets d'amateurs; biographies. *Paris*, Renouard, 1864. Pp. 287. 3 fcs.

"Curios. French and foreign museums; private collections; biographies."

In addition to some notices of the majolica preserved in the Museums of Florence, Venice, and Paris, now somewhat antiquated, this volume contains an interesting article on Avisseau, the potter of Tours.

—— Musée du Louvre. Notice des faïences françaises. Faïences dites de Henri II. Faïences de Bernard Palissy. Faïences diverses. *Paris*, 1871, 18°. Pp. 100.

"Museum of the Louvre. Notice of the French faïences. The so-called Henry II. ware. The Palissy ware. The glazed earthenware."

A historical notice is prefixed to each section of this descriptive catalogue, prepared by the curator of the collection. The Henri II. and Palissy ware comprise 11 and 212 Nos. respectively. An inconceivable blunder, to which the best connoisseurs of the times had fallen a victim, is rectified by the writer. For a few years the place of honour in the centre of the Palissy room at the Louvre had been given to an uncommon dish of very large proportions. The centre of it was occupied by a splendid lobster of bright scarlet colour, framed in the usual medley of reptiles, shells, and foliage. This masterpiece, for no other example of Palissy faïence could be compared to it for size and brilliancy of enamels, had been bought by Dr. J. Cloquet for twenty-five thousand francs, a record price at the time, and by him bequeathed to the museum. Exhibited in a special glass case, it formed the cynosure of all eyes. One day it disappeared, having been consigned to a dusty attic. It is still entered in the catalogue, however, under this description, "A dish with lobster, serpents, shells, etc, a modern counterfeit, made of carved, painted, and varnished cement, supposed to have been made in England."

RISCHER (A.)—Das Glasieren der Ziegel. *Berlin, Tonindustrie Zeitung*, 1904. 12°, pp. 48.

"The glazing of tiles."

RIS-PAQUOT (O. E.). — Histoire des faïences de Rouen pour servir de guide aux recherches des collectionneurs; ouvrage avec texte orné de 60 planches mises en couleur à la main. *Amiens*, chez l'auteur, 1870. 4°, pp. 38; with 6 plates of marks and 60 chromolith. pls. 30 fcs.

"History of the Rouen faïence; to serve as a guide to the collector; a work with text, embellished with 60 plates coloured by hand."

Neglecting his original avocation of a mender and restorer of broken faïence, Ris-Paquot blossomed one day into a prolific writer of ceramic history. The practical plan he adopted—which was to extract from a standard work materials

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for a book which he called his own—was invariably adhered to in his literary productions. His *Histoire des faïences de Rouen* was but a pitiable imitation of the masterly monograph that André Pottier had just brought out under the same title. Ris-Paquot's imperfect grasp of the subject he had ventured to handle is manifest all through the book. Casting a glance at the first page, we find it studded with ludicrous mistakes, such as *Keramous*, said to mean "a potter," in Greek, and *Sigulinus*, "a Roman potter." The misspellings of the word *Margolique*, for majolique, *Billon*, for B. Fillon, and so on, are no less surprising.

French grammar is treated throughout the text with an equal degree of disregard for correctness. In the drawing of the plates—also the work of the author—accuracy having been considered of small importance, the proportions and the outline of each object are misrepresented, and the elementary rules of perspective openly set at defiance. Moreover, apparently in view of simplifying the labour of the designer, none but examples of the poorest and plainest description have been selected for illustration. Let us add that the curiously worded statement which appears on the title page, *Planches mises en couleur a la main*, is misleading, as they are, in the main, coloured in the press; but when a spot or two of extra colour is required, it is roughly daubed on the printed plate with a paint brush.

—— Manière de restaurer soi-même les faïences, porcelaines, cristaux, marbres, terres-cuites, grès, biscuits, émaux, etc. *Paris*, Lahure, 1872. 12°, pp. 122; with 9 col. pls. 2nd ed., 1876. 5 fcs.

"Directions for mending and restoring faïences, porcelains, etc."

—— Dictionnaire des marques et monogrammes des faïences, grès, terre de pipe, terre-cuite, porcelaines, etc., anciennes et modernes reproduites avec leurs couleurs naturelles. 3,000 marques. *Paris*, Delaroque, 1873. 12°. Pp. 256. 2nd and 3rd editions, 1874-1878. 4th ed., 1879. 8°. Pp. xvi-549.

"A dictionary of marks and monograms on faïence, stoneware, earthenware, terra-cotta, porcelain, ancient and modern. Reproduced in their natural colours."

Chaffer's *Marks and Monograms* has been freely put under contribution to produce a very inferior book of marks, to which it was supposed that the addition of 300 names of Roman potters would give an appearance of original research. Some of the marks are printed in black, others in red; Wedgwood marks are all printed in red. This is what is called giving the marks in their "*natural*" colour.

—— Céramique. Histoire générale de la faïence ancienne, française et étrangère, considérée dans son histoire, sa nature, ses formes et sa décoration. 200 planches en couleur retouchées à la main. 1,400 marques et monogrammes. *Amiens*, chez l'auteur, 1874-76. 4°, pp. 240. 300 fcs.

"Ceramics. General history of ancient faïence of French and foreign origin, considered in its history, its nature, its shapes, and decorations."

Examples of French faïence predominate, foreign manufactories being very inadequately represented. We are told that all the drawings were made from pieces which had actually passed in the way of trade through Mr. Ris-Paquot's own hands. Under such circumstances, we understand that no great discrimination could possibly be exerted in the selection of typical examples; the would-be historian was limited in his stock of materials to what had casually come to him. This is certainly not the method usually adopted for the preparation of a general history of ancient faïence; yet we might have had the chance of obtaining by these means the reproduction of some out-of the-way and unpublished specimens. But as the flat treatment and the spiritless execution of the lithographic plates would have taken away much of the artistic value of the originals, the sense of what we may have lost is greatly diminished.

—— Manuel du collectionneur de faïences anciennes, ouvrage initiant les amateurs et les gens du monde à la connaissance rapide des faïences anciennes, françaises et étrangères. *Amiens*, chez l'auteur, 1877-78. 8°, pp. 343; with 27 col. pls. 30 fcs.

"Manual for the collector of old faïence; a work giving amateurs and men of the world a ready knowledge of the ancient faïence of France and other countries."

The letterpress is a reprint of the text accompanying the plates of the preceding work. It reproduces all the omissions, errors, and misspellings of the original. English pottery is disposed of in less than three pages which would undoubtedly amuse the reader. From them we extract what follows:—Article *Bradwall*,

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"J. P. Clers, from Saxony, was the director of an establishment of pipe-clay and stoneware pottery. His products are always marked with his name. Another factory was founded by the brothers Clers of Nuremberg." Article *Burslem*, "Wedgwood must be mentioned, although his ware is a sort of soft china. Some of his diminutive masterpieces have received the name of Queen's vases." Article *Liverpool*, "One manufactory under the direction of Shaw; it passed in 1756 into the hands of some Dutchmen, who signed their productions Dale Street."

For a judicious appreciation of the whole volume we shall let Champfleury speak:—"Collectors and men of the world for whom the book is intended," says he, "will do well to distrust the spelling of the names, the accuracy of the marks, and the veracity of many of the statements."

RIS-PAQUOT (O. E.).—Origine et privilèges de la manufacture royale de porcelaine de Vincennes et de Sèvres, réédités d'après les arrêts du Conseil d'Etat du 19 Aout, 1753, et du 16 Mai, 1784. Suivis de 345 marques et monogrammes avec leurs couleurs. Préface, introduction et nôtes. *Amiens*, chez l'auteur, 1878. 12°, pp. 75. 6 fcs.

"Origin and privileges of the royal porcelain factory of Vincennes and Sèvres; reprinted from the decrees of the State Council, 1753-84. With marks, preface, introduction, and annotations."

—— Documents inédits sur les faïences charentaise d'Angoulême, L'Houmeau, Garde-Epée, Saint Eutrope, De Montmoreau, et Cognac. Suivis de quelques nôtes sur les faïenceries de la Charente - Inférieure. *Amiens*, chez l'auteur, 1878. 12°, pp. 92; with 8 col. pls. 9 fcs.

"Inedited documents concerning the faïence of Charente, Angoulême, etc., with a few remarks on the faïence works of Charente Inferieure."

Dr. Werner, an Angoulême collector, supplied the materials for this monograph of the small pot-works of the region. A notice of Palissy, due entirely to R. Paquot, has been added. The original memoirs of the great potter were not at hand to be consulted when the notice was written for we see the "Recepte veritable" repeatedly referred to as the "Receptacle veritable."

—— Le peintre céramiste amateur, ou l'art d'imiter les faïences anciennes de Rouen, Sincenis, Nevers, etc.; à l'usage des gens du monde. *Abbeville*, 1883. Pp. 195; with 36 col. pls. 12 fcs.

"The ceramist painter; being the art of imitating the old faïence for the use of amateurs. . . ."

"Drawing is, to use a poetical expression, the soul of painting; painting without drawing is nothing." Such are the lofty principles the faïence painter should always bear in mind, according to the æsthetic theory of the writer. As Mr. Ris-Paquot is not an experienced china painter, the work contains little that is of practical value. The plates lithographed for the *Manuel du collectionner* have been reprinted for the present work.

—— Traité pratique de peinture sur faïence et porcelaine à l'usage des débutants. *Paris*, Laurent, 1886. 8°, pp. 48; with 4 pls. and text illustrs. 2 fcs.

"Practical treatise of faïence and porcelain painting for the use of beginners."

An abridgment of the preceding volume; the plates have nothing to do with the text.

—— La céramique musicale et instrumentale. *Paris*, Levy, 1889. 4°, pp. 208; with 47 col. pls. and illustrs. 30 fcs.

"Musical and instrumental ceramics."

A few rare examples of old faïence, on which are painted some doggerel rhymes and a few bars of familiar music, suggested to Mr. G. Gouellain the idea of describing such pieces in a pamphlet to which he affixed the title, *La ceramique musicale*. Mr. Ris-Paquot has appropriated its title and contents, and by borrowing irrelevant materials from well-known sources has expanded a paper into a thick 4° volume. A series of rudely painted dessert plates, inscribed with a few verses of a ribald and inept song, and their verbose description, is all that has anything to do with pottery. Over two hundred pages of the letterpress are filled with a history of popular songs extracted, without acknowledgment, from the standard works on the subject.

Shocking lithographic reproductions of a faïence fiddle and of a few whistles and trumpets of terra-cotta warrant the addition of the word "instrumental" in the title, introduced as the author's original contribution.

—— Faïences, Porcelaines et Biscuits. Fabrication, Caractères Décors. *Paris*, Laurent (1892 ?). 8°, pp. 243; with 147 illustrs. 3 fcs. 50 cents.

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A selection of the writer's previous inaccuracies are reprinted in this volume with the same disregard for French grammar.

It is one of the singularities of the book market that the issue of such inferior replicas of much better works can be turned into paying speculations, and induce the publishers to persevere in this deplorable direction. They are expensive, yet they sell; they are unreliable, not to say useless; yet they find their way into the public libraries. Meantime, many a truly valuable book, full of conscientious research, and adorned with illustrations of artistic merit, long remain on the shelves of the publisher until the whole edition has to be disposed of for a mere trifle.

RITSCHEL (F.). — Vaso del Pelope. *Roma*, 1841. 8°. (Reprint from the *Annali*.)

RIVERO (M. E.) und TSCHUDI (J. von).— Antiquidades peruanas. *Lima*, 1851. 4°; with an atlas of 58 pls., mostly coloured. An English translation, with woodcuts, but without the atlas of plates, was published by F. L. Hawks. *London*, 1857. 8°.

Contains a few particulars on the Peruvian pottery; numerous examples are reproduced on the plates.

RIX (W. P.).—On the adaptation of stoneware to chemical apparatus. *London*, 1891. 12°, pp. 27. (Reprint from the *Journal of the Society of Chemical Industry*.)

Mr. Rix has been for many years technical director of Doulton's Works at Lambeth.

—— Chicago Exhibition. Official catalogue of the British section. Pottery. *London*, 1893. 8°, pp. 209.

ROBERT (C.).—Homerische Becher. 50 Programm zur Winckelmannsfeste. *Berlin*, 1890. 4°, pp. 96; with 22 text illustrs. 10 m.

"Homeric drinking cups."

Suetonius relates that it was when sitting at the banquet table that Nero received the news of the defection of the German army. In his wrath he dashed on the floor and broke to pieces the two favourite earthen vessels he used to call his "Homeric cups." A few examples of small bowls, made of red clay coated over with black varnish and embossed with figures representing scenes from the Illiad and the Odyssey, have been discovered in Greece. It is these bowls, and some other vessels showing a similar style of ornamentation, that are dealt with in this essay. The subjects they bear may give them a claim to be recognised as "Homeric cups." In all probability the earthen vessels that Nero preferred to those made of gold and silver were of this description.

—— Scenen der Ilias und Aithiopis auf einer Vase der Sammlung des Grafen Michael Tyskiewicz. (Winckelmann's Programme for the opening of the Wittenberg University.) *Halle*, Niemeyer, 1891. Fol., pp. 12; with 2 col. pls. and 17 illustrs. 10 m.

"Scenes from the tale of Ilias and Aethiopis upon a vase in the collection of Count M. Tyskiewicz."

—— Sopra i vasi di Polignoto. *Milano*, Hoepli, 1899. 4°, pp. 30; with 4 illustrs. and 3 fold. pls. (Reprint from *Monumenti Antichi*.)

"On the vases painted by Polignotes."

ROBERT (E.). — Sur les figures des poteries rougeatres antiques. *Paris*, 1865. 8°.

"On the figures represented upon the reddish antique pottery."

ROBERT (K.).—Le fusain sur faïence; petit guide de peintures vitrifiables en grisaille, pour servir d'étude preparatoire aux peintures vitrifiables en général. *Paris*, Meusnier, 1879. 8°, pp. 40. 2 fcs.

"Charcoal painting on faïence; a small handbook to black and white painting in vitrifiable colours, as a preliminary practice to the use of vitrifiable colours in general."

A rather deceptive title which seems to promise practical directions for obtaining on faïence a ceramic application of the method of drawing in charcoal, much in fashion at that moment. Some advice about painting a landscape or other subject with Iridium black, in the usual manner, is all that is to be found in this paper.

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ROBERT (K.).—La céramique. Traité pratique des peintures vitrifiables. Porcelaine, Faïence, Barbotine, L'émail, Les vitraux. *Paris*, Laurent, 1892. 8°, pp. 176; with text illustrs. 6 fcs.

"Ceramic art. A practical treatise on painting in vitrifiable colours. Porcelain, Faïence, Impasto, Enamel, Stained glass windows."

Karl Robert is the "nom de plume" under which Mr. G. Meusnier, expert and valuer, has published a series of art handbooks. The work of an amateur, they are intended for the guidance of amateurs. A professional china painter can not expect to find there anything more than the elements of the art; but this small treatise may be recommended as a safe guide for the beginner. It is illustrated with examples of modern manufacture.

—— Les imitations céramiques. *Paris*, Laurent, 1896. 12°, pp. 90. 2 fcs.

"The imitation of ceramic objects."

Instructions for decorating plaster, mastic, and biscuit with varnish colours to imitate painted faïence.

ROBERT (L.). — Des manufactures nationales. *Paris*, impr. Nat., 1871. 4°, pp. 5.

"The national manufactories."

After the Franco-German War, the question of suppressing the state-supported manufactories had been raised in the French Chambers. Mr. Louis Robert, who was then acting as director of the Sèvres porcelain works, addressed this memoir to the deputies, to vindicate the necessity of maintaining the grant indispensable to the existence of the national establishment.

ROBERTSON (H. R.).—The art of painting on china; with a chapter on terra-cotta painting in oil and water colours. *London*, Winsor & Newton, s.d. 12°, pp. 55; vigns. 1s.

With a price list of W. & N.'s colours and artists' materials.

ROBILLARD DE BEAUREPAIRE (E.).—La faïence de Rouen et de Nevers à l'Exposition universelle. *Caen*, L. Hardel, 1867. 8°, pp. 38.

"The faïences of Rouen and Nevers at the International Exhibition."

ROBIN (C.). — Histoire illustrée de l'Exposition universelle par catégories d'industries, avec notices sur les exposants. *Paris*, 1855. 8°. Céramique, pp. 201-266; with 3 illustrs.

ROBINET (Anon.).—Recueil de planches sur les sciences, les arts libéraux et les arts mécaniques, avec leur explications. *Paris*, Briasson, 1765. Sm. fol. 10 fcs.

"A collection of plates illustrating the various branches of science, fine arts, and technical trades, with their explanation."

Published as a supplement to Diderot's Cyclopedia. The ceramic portion contains, Faïence, pp. 5; with 12 pls. Potier de terre, pp. 3; with 18 pls. The explanatory notices give the terms employed at the time in the pottery trade, nearly all of which have become obsolete. Ovens of the old system, tools of old-fashioned shape, are reproduced on the plates.

ROBINSON (E.).—Museum of Fine Arts, Boston. Catalogue of Greek, Etruscan, and Roman vases, by Edward Robinson, curator of classical antiquities. *Boston*, 1893. 8°, pp. 249; with 1 fold. pl. (col.), and 17 text illustrs. Each No. is accompanied in the catalogue with a small sketch of the shape.

Of great value, not only to the visitor to the museum, but also to all students of classical ceramics, this catalogue could not be too highly commended. It is prefaced with an abridged history of Greek vases, clear and interesting, containing all that could possibly be compressed in its concise form. The collection is particularly rich in the products of the excavations that have taken place during the last few years in the Greek necropolis, and illustrate such periods of ancient history as are now under study. All the latest archæological publications have been consulted to secure a correct and instructive description of the specimens; their classification seems excellent.

ROBINSON (J. C.). — Catalogue of a collection of works of decorative art; being a selection from the Museum at Marlborough House, circulated for exhibition in provincial schools of art. *London*, 1855. Pp. 87.

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—— Lives of Benvenuto Cellini and Bernard Palissy. *London*, 1855. (In Hughes' *Reading Lessons.*)

—— A descriptive catalogue of a collection of Oriental and old Sèvres porcelain, the property of H.M. the Queen, deposited for exhibition in the Museum of the Department of Science and Art. *London*, 1858. 8°.

—— South Kensington Museum. Italian sculptures of the Middle-Ages and period of the revival of art. A descriptive catalogue of the works forming the above section of the museum, with additional illustrative notices. *London*, Chapman & Hall, 1862. 8°, pp. 192; with 20 illustrs. 5s.

Contains a description of the Italian terra-cottas, and enamelled figures and bas-reliefs, exhibited in the galleries, with biographical notices of the Della Robbia and other artists.

The name of Sir Charles Robinson will be for ever associated with the formation and development of the South Kensington Museum, an institution of which artistic England has a legitimate right to be proud. Of all the distinguished connoisseurs who united their efforts in carrying out their patriotic design of endowing the country with a museum which was to prove of unbounded value as a means of spreading the knowledge and love of applied art into the masses, no one has striven more steadfastly than J. C. Robinson in bringing the mighty scheme into complete realisation. His enthusiastic energy acted as a powerful incentive upon the activity of all those engaged in the work. If their combined efforts never deviated from the right direction, it was, to a great extent, owing to his enlightened guidance; if so much discrimination was evinced in the formation of the collections, it was partly due to the active part he took in the selection and purchase of the specimens. His contribution to ceramic literature consists chiefly in the descriptive catalogues of the best collections of his time. They form works of reference which will always be profitably consulted.

—— Catalogue of the special exhibition of works of art of the Mediæval, Renaissance, and more recent periods, on loan at the South Kensington Museum. *London*, 1862-63. 8°, pp. 766. 8s. An album of 50 photographs was published at the same time under the title *Art Wealth of England.*

The ceramic sections were catalogued by Chaffers and revised by J. C. Robinson. The exhibits contributed by close on five hundred collectors were classified as follows:—I. Sculptures and terra-cottas. VII. Henri II. period. VIII. Palissy ware. IX. Sèvres porcelain. XIV. Persian ware. XV. Porcelain and pottery of various manufacture. XVI. English pottery and porcelain. XXI. Majolica.

—— Catalogue of the special exhibition of Spanish and Portuguese ornamental art, South Kensington Museum; with an introduction by J. Riaño. *London*, 1881. 8°, pp. 221.

Ceramics, Nos. 1,135-1,283.

See also **Waring (J. B.)**.—Pottery and porcelain; with an essay by J. C. Robinson.

—— **Soulage.**—Catalogue of the collection.

—— **Uzielli.**—Catalogue of the collection.

—— **Magniac.**—Catalogue of the collection.

—— **Napier.**—Catalogue of the collection.

ROBY (J.).—A reply to Mr. Dillwyn's pamphlet. *Swansea*, 1821. 8°, pp. 39; with appendix.

A paper published on the occasion of the winding up of the Swansea Manufactory Co.

ROCHEBRUNE (O. de).—L'art céramique au xix^e^ siècle. Charles Avisseau de Tours. *Paris*, 1857. 8°, pp. 16; with 1 lith. pl.

"Biographical notes upon Avisseau, potter of Tours."

RODDAZ (C. de).—L'art ancien à l'Exposition nationale belge. *Bruxelles*, 1882. 4°, pp. 396; with 7 chromolith. and 6 etched pls.; numerous illustrs. in the text. 20 fcs.

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"Ancient art at the Belgian National Exhibition."

Ceramic art: Grés cérames, by G. Vermersh. Delft et Tournay, by L. Dommartin. Faïences de Bruxelles et d'autres villes, by A. Wauters. Each chapter contains much unpublished information, and is illustrated with excellent sketches reproducing specimens in the possession of Belgian collectors.

RÖPER (A.) und BÖSCH (H.).—Sammlung von Oefen in allen Stilarten, von xvi bis Anfang des xix Jahrhunderts, ausgewält und herausgegeben von A. Röper, unter Mitwirkung, und mit einem Vorwort von H. Bösch, II Direktor des Germanischen Museums zu Nürnberg. *Munchen*, Albert, 1895. Fol., pp. 8; with 60 phototyp. pls. 40 m.

"A collection of faïence stoves of all styles, from the sixteenth up to the nineteenth century; selected and published by A. R., with a preface by H. B., Assistant Director of the Germanic Museum at Nüremberg."

RÖSLER (M.). — Keramische Tagesfragen. *Coburg*, Müller & Schmidt, 1888. 8°, pp. 38.

"Current ceramic questions."

Statistics of the ceramic manufacture in Germany, with suggestions towards its improvement and development.

ROHDEN (H. von).—Die Terracotten von Pompeji. Bearbeitet von H. v. R. nach Zeichnungen von Ludwig Otto. *Stuttgart*, Spemann, 1880. Fol., pp. xiv-79; with 50 lithogr. pls. and 34 text illustrs. 40 m.

"The terra-cottas from Pompeii. Described by H. v. R., after the sketches drawn by L. Otto."

The Pompeian terra-cottas consist chiefly of fragments of architectural decoration and a few figures of the late period. In all cases the exact place where the object has been discovered is carefully recorded. A transcript of the official reports of the excavations, beginning with the year 1755, in which all the discoveries have been entered and described, is given at the end of the volume.

—— Vasenkunde. *Berlin*, 1888. 4°, pp. 78; with 114 illustrs. (Reprint from Baumeister's *Denkmäler des klassischen Alterthums.*)

"The knowledge of vases."

ROHLAND (P.).—Die Tone. *Wien*, Hartlebea, 1909. 8°, pp. 127. 3 m.

"Clay."

ROLOFF (C. H.).—Ueber die Murrinischen Gefässe der Alten. *Berlin*, 1810. 8°, pp. 65.

"Upon the Murrhine vases of the ancients."

The theory developed by the earliest writers, Cardanus, Julius Cæsar Scaliger, Salmasius, and others that these vessels were made of porcelain, and had been imported from China into Italy, was taken up again by Roloff, who supported it by a close examination of the Latin texts, in which mention is made of the Murrhine vases.

ROLLE (F.).—Documents relatifs aux anciennes faïenceries Lyonnaises. *Lyon*, Vingtrinier, 1865. 8°, pp. 32. 5 fcs.

"Documents relating to the ancient faïence manufactories of Lyons."

The author, archivist of the town of Lyons, has given in this paper the text of several historical documents hitherto unpublished. They are of particular interest and of great assistance for the study of the Lyons faïence.

ROMAN (J.).—La poterie et la faïencerie dans les Alpes. *Gap*, 1897. 8°, pp. 10; with illustrs. (In the *Bulletin de la Société d'études des Hautes Alpes.*)

"Pottery and faïence in the Alps."

ROMANOFF (S.).—Die Behandlung der Schmelzfarben. Eine Anleitung zum Malen auf Porzellan und Faïence. *Berlin*, 1887. 8°.

"The treatment of fusible colours. An introduction to porcelain and faïence painting."

RONDOT (Natalis). — La céramique lyonnaise, du quatorziéme au dix-huitiéme siècle. *Paris*, Plon, 1889. 8°, pp. 92; with 2 phototyp. pls. 10 fcs.

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"The ceramic art at Lyons from the fourteenth to the eighteenth century."

With unflagging earnestness Mr. N. Rondot has, almost for a lifetime, dived into the depths of an ocean of civic records and made the archives of his native town give back the long-buried annals of the arts and crafts which have contributed to make Lyons the second city in the kingdom of France. After the painters, sculptors, printers, weavers, and goldsmiths—which first occupied his attention—the potters have had their turn. He has recorded in this preliminary sketch, which was soon to be followed by a complete monograph, the whole roll of the members of the art at various periods.

The potters' craft was represented at Lyons as follows:—In the fourteenth century, by eight brick and tile makers; in the fifteenth century, by forty-nine "*Tupiniers*," or makers of earthen pots; in the sixteenth, by twenty-seven master potters, seven out of that number being masters of Italian origin who had settled in the town for the purpose of making white and decorated faïence after the fashion of Italy; in the seventeenth, by eighteen earthenware and faïence potters; and, lastly, in the eighteenth, by sixty-eight "faïenciers," several of whom, however, were only merchants and dealers having shops in the town.

Of the precise kind of ware manufactured at the earliest periods, not a very accurate idea can be formed, as identified examples have not yet been discovered. Such discoveries could scarcely have been expected to take place at the same moment when historical proofs of the existence of an unsuspected industry had just been revealed. Consequently, the author does not attempt to recognise any special specimen as the work of the early masters whose names appear in the town registers. Such of the productions of the Lyons potters as may have escaped destruction are now dispersed in distant collections, where they are probably described as belonging to other centres. The excavator must now supplement the labour initiated by the archivist. Up to the present day very few finds of local pottery have supplied undoubted evidence as to the ware which was made at a definite place and date.

—— Les potiers de terre italiens à Lyon au seizieme siècle. *Paris*, Librairie de l'Art, 1892. 8°, pp. 160; with 12 photogr. pls. and text illustrs. 15 fcs.

"The Italian potters established at Lyons during the sixteenth century."

Commercial intercourse had created between the town of Lyons and the Italian country a very close relation. The presence of the Italian potters, a list of whom was given in the previous volume, is easily accounted for in a free city where the Medicis and the Sforzas had established a Bank, and where all those who introduced the practice of an improved art or a new industry were sure to find a liberal hospitality. As early as 1512 no fewer than five Florentine master potters were at work at Lyons, and from that moment the civil registers testify to a gradual reduction in the number of the French masters.

In 1554 the Genoese Griffo, and subsequently in 1574, Julien Gambin and Dominic Tardessir, both of Faenza, solicited a privilege for the sole right of manufacturing faïence after the manner used in their own country. We do not know upon what grounds they could rest their application, considering that documental evidences are not wanting to show that several other Italian potters had been plying their trade in the town long before that time. On the evidence of the tenor of sundry documents we may assume that pottery had been made in the town by foreigners about a century before Tardessir attempted to secure a monopoly of manufacture. The beautiful majolica pavement of the church of Brou has been attributed by many historians to the Lyons potters of the previous period. But no authenticated example has ever been discovered that would tell us what kind of pottery was made at the beginning of the sixteenth century. It is known, however, that the Lyons ware was then in great demand in the centre and south of France, but it may have been plain white faïence, and any undecorated and unmarked specimen of it, if it is still in existence, could not possibly be recognised. Some painted dishes, the earliest of which bears the date 1646, are considered by Mr. Rondot as the work of the Italian majolists established at Lyons. Fourteen of them are in the Louvre Museum, and a few others made part of the Dusartel collection. In the absence of any mark, the attribution rests on the fact that they are painted with subjects copied from the illustrated books issued by the Lyons printers, and that they carry inscriptions in the French language. In point of technics, as well as of design, these dishes are very inferior to the Italian majolica they strive to imitate.

The chief interest attached to the production of painted faïence in the town of Lyons at a much earlier period than in any other centre of French manufacture lies in the support that such a fact would give to the author's assertion that the factories started elsewhere at a later date found in Lyons a supply of able craftsmen ready to place their experience at the service of a new master. The name of Gambin, one of the Lyons potters, appears on the list of the first operatives engaged in the establishment of the Nevers faïence works; further research might multiply the number of similar instances.

One chapter of Mr. Rondot's work is devoted to the faïence of Nîmes, and especially to one A. Sigalon, who manufactured majolica there, painted in the Italian style, about 1554.

—— Les faïenciers italiens à Lyon au xvi^e^ siècle. *Lyon*, 1895. 8°.

"Italian faïence makers at Lyons in the sixteenth century."

ROSA (C.). — Notizie storiche delle majoliche di Castelli, e dei pittori che le illustrarono; raccolte e publicate dal Dott. Concezio

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Rosa. *Napoli*, 1857. 8°, pp. 113. 5 fcs.

"Historical notices of the majolica of Castelli, and of the artists who decorated it."

Pot-making was carried on at Castelli ever since the time of the Roman Republic, as proved by the large quantity of ancient pottery found in the soil of the city. In the year 1551 majolica was manufactured in the town. This date appears upon an earthen tablet, painted in colours, embedded in the wall of an old house known to have belonged to a potter named Orazio Pompeo. The industry is said to have been flourishing at that time, and its prosperity continued to increase. But the production was confined to plain articles of daily use, intended for the local markets. It was only in the first part of the eighteenth century that the making of elaborately painted pieces was added to the ordinary manufacture. It was not long, if we may trust some contemporary records, before the Castelli majolica secured a large share of the connoisseur's patronage, not only all over Italy, but also in foreign countries. A local family of artists, the Grues, originated a particular style, soon adopted by other clever painters. Their paintings, well suited to gratify the taste of the day, would have been better applied to the decoration of porcelain than to that of faïence; but the novelty of a scale of very pale tints, the gilding sparingly introduced, and above all the high finish of the execution were highly appreciated. One may estimate the success they must have obtained by the large number of specimens of the kind still preserved in collections.

A terrible landslip destroyed a large portion of the town in 1838; the remaining factories were included in the disaster. Some efforts have recently been made to revive an industry which had so much contributed to the prosperity of Castelli. Tabular statements of the condition of pottery manufacture in the district in 1856 are given in the Appendix.

ROSCHACH (E.).—Musée de Toulouse. Catalogue des antiquités et objects d'art. *Toulouse*, 1865. 8°.

Greek terra-cottas, pp. 108-118; painted vases, pp. 119-166; Roman pottery, pp. 166-170.

ROSE (A. V.).—Antonin Boullemier. *New York*, 1900. 12°, pp. 25; with 5 pls. (privately printed).

Notes on the work of A. Boullemier, china painter. He worked at Minton's for many years. His style of painting has scarcely been equalled by any ceramic artist.

—— Notes on pottery of the nineteenth century. *New York*, 1st ed., 1901. 2nd ed., 1904. 8°, pp. 47; numerous marks. (Privately printed.)

"What to buy and what to avoid" is the sentence inscribed on the title-page.

—— The Barberini vase. *New York*, 1904, 12°, pp. 53; with 5 pls. (Privately printed.)

These handsome booklets were issued by Tiffany & Co. for private distribution.

ROSENBERG (M.).—Alte kunstgewerbliche Arbeiten auf der badischen Kunst- und Kunstgewerb-Ausstellung zu Karlsruhe, 1881. *Frankfurt a. M.*, 1882. Fol.; with 50 phototyp. pls. 36 m.

ROSINA (G.).—Memoria sulle stoviglie fabricate con terre del'Regno Lombardo - Veneto. *Milano*, Regia stamperia, 1822. 8°, pp. 63.

"Essay upon the pottery manufactured with the clays found in the Lombardo-Venetian States."

A technical treatise for the use of the manufacturers of common pottery in North Italy, with a list and the chemical analysis of the best clays to be obtained in the region, particularly for the making of earthen and stoneware.

ROSNY (L. de).—Introduction à une histoire de la céramique chez les Indiens du Nouveau Monde. *Paris*, 1875. 8°, pp. 38. (In the *Archives de la Soc. Américaine de France.*)

"Introduction to the history of Indian ceramic art in America."

A collection of Peruvian pottery formed by Mr. Pingret has been taken as a basis, by a learned philologist, for a short disquisition on the theory that the art monuments of the eastern and western hemispheres demonstrate the regular intercourse that must have existed between the populations of the ancient and the new world at the dawn of civilisation. The presence of the Greek meander and the key border upon the primitive pottery of America suggested to him the probability of a close connection between the two races. Not only is the assumption unsupported by the evidence, but the Pingret collection was subsequently condemned by Americanists as being chiefly composed of spurious specimens.

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ROSS (L.). — Ueber die Zeit der griechischen Vasenmalerei, 1852. 8°, pp. 17.

"On the periods of Greek vase paintings."

ROSSBACH (A.).—Das archeologische Museum an der Universität zu Breslau. *Breslau*, 1877. 2nd ed.

"The archæological museum in the Breslau University."

—— Griechische Antiken des archeologischen Museums zu Breslau. *Breslau*, 1899.

"Greek antiquities in the archæologic museum of Breslau."

ROSSI (G. G. de).—Vasi greci denominati etruschi scelti nella copiosa raccolta di S. E. il Signor duca di Blacas d'Aulpo, descritti e brevemente illustrati. *Roma*, 1823. 8°, pp. 160.

"Greek vases, commonly called Etruscan, selected from the important collection of H.G. the Duke of Blacas d'Aulpo, described and briefly explained."

Thirty-seven copper plates, engraved to illustrate the work, are preserved in the British Museum; they do not appear, however, to have been published, as no copy of the atlas is known to be in existence.

ROSSI (S.).—Illustrazione di un'anfora pugliese nel Museo di Firenze. *Potenza*, 1898.

"Description of an amphora found in Puglia, preserved in the Florence Museum."

ROSSIGNOL (Elie A.).—Des antiquités et principalement de la poterie romaine trouvées à Montans, près Gaillac (Tarn). *Caen*, A. Hardel, 1861. 8°, pp. 39; vigns.

"On the antiquities and, chiefly, the Roman pottery discovered at Montans."

Montans has been an important centre of pottery manufacture. Ovens full of ware, moulds, and fragments have been frequently discovered in the locality.

ROSSIGNOL (Ferd.).—Les protestants illustres. Bernard Palissy. *Paris*, Librairie nouvelle, 1861. Sq. 8°, pp. 16.

Like Jean Goujon, the sculptor, and Androuet Ducerceau, the architect, Palissy was, it is said, a staunch Huguenot. From the fact of so many great artists having espoused in France the doctrines of the Reformation, the writer comes to the conclusion that those doctrines are not—as has been asserted by some narrow-minded spirits—inimical to the development of the fine arts.

ROTELLI (L.). — Delle invetriate dipinte da G. Botti nel Duomo di Perugia. *Pisa*, 1862. 12°, (Reprint from the *Revista universale.*)

"The vitrified paintings in the Duomo of Perugia, by G. Botti."

ROTHSCHILD (Collection Alfred de).—A description of the works of art forming the collection of A. de R. *London*, 1884. 2 vols. Sm. fol. Privately printed.

Vol. II. Sèvres china. Furniture, etc. With notices by Charles Davis, and 375 photos. by J. Thompson. Sèvres porcelain, 40 pls.; Henri II. ware, 5 pls.; Chelsea, 1 pl.; Palissy, Dresden, Majolica, Oriental, etc.

ROTTLINGER (K.). — Handbuch der Porzellan-Malerei. Oder grundlicher Unterricht in Portraitiren und Landschaftmalen auf Porzellan. *Quedlinburg*, Basse, 1835, 8°, pp. 88.

"Handbook of porcelain painting; elementary instructions for painting portraits and landscapes on porcelain."

ROUAIX (P.).—Dictionnaire des arts décoratifs à l'usage des artisans, des amateurs, et des Ecoles. *Paris* (1880 ?). 4°, pp. 1,042; with 541 illustrs. 20 fcs.

"Dictionary of the decorative arts; for the craftsmen, amateurs, and schools."

Articles on ceramics are scattered through the volume under various headings.

ROUBET (L.). — Mémoire sur une question céramique. *Nevers*, Begat, 1868. 8°, pp. 24.

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"Memoir upon a point of ceramic history."

This paper, read at the Archæological Congress of Bourges, treats of the small faïence manufactory of Neuvy (Niévres), and gives a biographical notice of its founder, Pierre de Frasnay, author of the poem *La faience.*

ROUBET (L.) et DE LA GUÈRRE (R.).—Collection de moules antiques de céramique. *Bourges*, 1889. 8°, pp. 65; with 20 phototyp. double pls. (Reprint from the *Mémoires de la Soc. des Antiquaires du Centre.*)

"A collection of antique ceramic moulds."

These moulds, discovered on the same spot, were all intended for the production of detached figures and ornaments. The casts obtained from them were applied to the surface of the vases, according to the fancy of the workman. This method of pottery decoration was universally adopted in the Mediæval and Renaissance periods, but it is seldom found employed on the Roman ware.

ROUCY (A. de).—Notice sur la céramique sigillée de Compiègne et de ses environs sous la domination romaine. 8°, pp. 9; with 3 pls. (*Soc. Hist. de Compiègne.*)

"Notice of the stamped pottery made at Compiègne and its vicinity during the Roman occupation."

One hundred and ten marks of Roman potters.

ROUILLON (P.). — Apropos d'une faïence républicaine à la dâte de 1868. *Paris*, Manginot, 1875. 12°, pp. 24; with 1 vign. 4 fcs.

"Upon a republican faïence made in 1868."

When, at the end of the second Empire, the liberal youth of France were venting their hatred of the existing regime in all imaginable manners, the etcher Braquemond designed and engraved an allegorical subject in which their confidence in the forthcoming of a French Republic was distinctly expressed. He caused the etching to be transferred to a few dozen plates, which he presented to his friends. It represents the Imperial eagle looking towards the sky and blinking the eye under the dazzling rays of the emblems of liberty. "Ce soleil là me fait peur 1868" is the legend. It was no more than an artistic whim. To invest a few examples of this plate with the character of "Faïences patriotiques," and give them as a manifest token of the tendency of popular feelings at that moment, as the writer has attempted to do, is to magnify their importance far beyond reasonable limits.

ROULEZ (J.).—Choix de vases peints du musée d'antiquités de Leide. *Gand*, 1854. Fol., pp. 92; with 20 col. pls. £1.

"A selection of painted vases in the museum of antiquities at Leyden."

The collection acquired from Lucien Bonaparte, Prince of Canino, by King William I. in 1839, added to the one brought over from Greece by Colonel Rottiers in 1823, was the foundation of the gallery of Greek vases in the Leyden Museum. At subsequent intervals it was enriched by several donations and purchases. Mr. J. Roulez has selected and described in this work a few of the most remarkable specimens. Credit is due to Mr. Hooiberg for having reproduced the originals with much accuracy.

—— Mémoire pour servir à expliquer les peintures d'une coupe de Vulci, représentant des exercices gymnastiques. *Bruxelles*, 1842. 4°, pp. 29; with 3 pls. 4 fcs.

"A memoir to elucidate the paintings of a tazza from Vulci, representing athletic games."

—— Trois médaillons de poterie romaine. *Paris*, 1877. 4°, pp. 11; with 1 pl.

"Three medallions of Roman pottery."

No more than forty examples of Roman ware ornamented with relief medallions, pressed in a separate mould and applied to the surface, are known to be in existence. These medallions present a strange likeness to those seen applied to the early stoneware of Germany. One can hardly see the result of a chance coincidence in the application of the same technical process at two periods so far distant from one another. Moreover, as some of the Roman specimens of that style have been discovered near the Rhine, they must be considered as of great interest for the study of the origin of German ceramics.

The number of papers on Greek vases contributed by Mr. J. Roulez to the archæological periodicals is considerable. An account of his publications will be found in the biographical notice written by J. de Witte. *Bruxelles*, 1879.

ROUQUET.—The present state of the arts in England. By M. Rouquet, member of the Royal Academy of Painting and Sculpture, who resided thirty years in the kingdom. *London*, Nourse, 1755. 12°, pp. 136. A French edition was published in the same year. *Paris*, 1755. 12°.

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A description of the process of china decoration by transfer printing will be found in chapter xxii., "Porcelain and china ware." The writer says he has himself practised it by way of experiment, after having seen it in operation at the Battersea (?) Enamel Works. From a passage in chapter xx., we may form an idea of the low degree of estimation in which faïence and earthen ware were held at the time. "It must be acknowledged that if, on one hand, the tables of the English are decorated only with a few necessary pieces of plate, on the other, they are not mixed with that ignoble kind of earthenware known by the name of Delft. Chinese porcelain may replace a service of richer material."

ROZIÈRE (De).—Mémoire sur les vases Murrhins qu'on apportaient (*sic*) jadis en Egypte et sur ceux qui s'y fabriquaient. *Paris*, Bossange, 1814. 8°, pp. 30. (Reprint from the *Journal des Mines.*)

"Memoir on the Murrhine vases brought into Egypt in ancient times and those fabricated in that country."

From the fact, evidenced by many passages in the works of classical writers, that Murrhine vases were at one time very abundant in the Roman Empire, the author concludes that they were made of a natural substance easily obtainable. His opinion is that a vase made of fluor-spar—the Blue John of Derbyshire—would answer exactly to the description given by Pliny. He cannot, however, mention the existence of a single example of an antique vase made of that material, and his previous statement that a great many specimens of Murrhine vases must have come down to us does not agree with that lack of a tangible proof of his theory as to the nature of these vases.

RUBBIANI.—Catalogo delle majoliche antiche e moderne dei Sign. Fratelli Rubbiani. *Roma*, 1893. 8°, pp. 64; with text illustrs.

Catalogue of sale. An introduction by Prof. F. Argnani contains some particulars on the history of the Sassuolo majolica.

RÜHNE (J. F.).—Lehrbuch der . . . Ziegel-Fabrikation von landwirthschaftlichen Standpunkte bearbeitet. *Braunschweig*, 1877. 8°; with 176 illustrs.

"Treatise on the brick and tile manufacture . . . and its practical management."

RUNGE (L.).—Essai sur les constructions en brique en Italie, publié d'après ses esquisses en voyage de 1840 à 1842. *Berlin*, 1846. Fol. Text in French and German; with 48 pls. 20 m.

"Essay on brick buildings in Italy; published from sketches taken during the author's travels from 1840 to 1842."

RUSTAFJAELL (R. de). — Palaeolithic Vessels of Egypt, or the earliest handiwork of man. *London*, Macmillan, 1907. 8°, pp. 22; with 13 pls. and 8 illustrs. 2s. 6d.

In the Egyptian excavations flints have been found with deep depressions left by stony nodules in silicified sponges. Occasionally the outside of such flints has been chipped by hand, and thus a rudimentary vessel has been formed. The author sees in these primitive receptacles the origin of pottery.

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SABATIER (Collection R.).—Antiquités egyptiennes, grecques et romaines. *Paris*, 1890. 8°, pp. 70; with 6 pls.

Catalogue of sale, prepared by G. Legrain. Terra-cottas, Nos. 646-657; painted vases, 658-693; lamps, 694-714.

SABOUROFF (Collection). — Kunstdenkmäler aus Griechenland, herausg. bei Ad. Furtwängler. *Berlin*, Ascher, 1883-87. 2 vols. Sm. fol.; with 149 pls. and 36 text illustrs. £12. Also an edition with French letterpress.

"Examples of Greek art from the Sabouroff collection, published by A. Furtwängler."

Vol. I.—Introduction, pp. 1-55. Sculpture, pls. 1-46, in heliogr. Greek vases, pp. 1-19; pls, 47-75, in chromolith. Vol. II.—Terra-cottas. pp. 1-22; pls. 76-145, in heliogr. and lithogr. (some col.). Bronzes, with 4 pls. Each plate is accompanied with a descriptive notice.

The terra-cottas of this collection, having been selected from the earliest discoveries made at Tanagra, are of very high order; the lithographic reproductions are, unfortunately, rather unsatisfactory. After the publication of this sumptuous catalogue the collection was divided into two portions, which were respectively acquired by the museums of Berlin and of Saint Petersburg.

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SABUGOSA (De).—O Paço de Cintra. Desenhos de sua Magestade a Rainha a Senhora Dona Amelia. *Lisboa*, impr. National, 1903. 4°, pp. xii-274; with plates and num. text illustrations. 20 fcs.

"The Palace of Cintra, with sketches by H.M. Queen Amelia."

Tiles take a large share in the decoration of the old palace; the most ancient are of Moorish manufacture. An article on the Azulejos of the sixteenth century (pp. 205-209) is illustrated with 7 plates of tiles (3 col.), which show a debased mixture of Arabian and Italian art.

SACKEN (E. von).—Das Grabfeld von Hallstatt in Oberösterreich, und dessen Alterthümer. *Wien*, 1868. 4°, pp. 156; with 26 engr. pls. 15 m.

"The grave-field of Hallstatt, in Upper Austria and its antiquities."

Hallstatt has proved a rich field of archæological discoveries. During the excavations conducted by E. von Sacken, 1847, nearly one thousand graves were investigated. In nearly every tomb earthen vessels were found to have been deposited with the remains, their number amounting sometimes to fifteen. They were mostly rough urns and jars of plain shape, but in some cases the surface was decorated with incised traceries, and showed traces of having been painted in several colours. Their style of ornamentation presented a strong likeness to that of the bronze and iron vessels found in the same graves. On some exceptional objects the influence of Roman art is obviously marked; nevertheless von Sacken believes that they are the work of the Celtic tribes which inhabited that region two centuries before our era.

SAINT JOHN (F.), G. BARR & CO.—Encaustic tiles manufactured by St. J. & B., Palace Row, Worcester. *London*, Pickering, 1844. 4°; 24 pls. printed in red upon yellow paper, containing 77 patterns.

H. Minton was just getting over the difficulties he had encountered in the production of encaustic tiles, and in introducing their application to modern architecture, when Chamberlain, of Worcester, entered in competition with him in manufacturing tiles similar to those made at Stoke-on-Trent. Fleming St. John and George Barr transported this new branch of manufacture to the old works at Wamstry House, and published this catalogue. A few years later Messrs. Maw took the business from their hands, and finally removed it to Broseley, where it rapidly developed into an extensive industry, still carried on as Maw's Tile Company.

SAINT-MARC (C. de). — Les faïences d'Oiron en terre de Saint-Porchaire. *Saint-Maixent*, 1889. 8°, pp. 11.

"The Oiron faïences in Saint-Porchaire clay."

An attempt to reconcile two contradictory theories, by suggesting that the so-called Henri II. ware may have been made at Oiron, but with a clay coming from Saint Porchaire. Ceramic productions are not always made with materials found in the place of manufacture, but we do not remember any instance of a ware having been named after the locality from which the maker obtained his supply of clay.

SAINT-VENANT (J. de).—Ancien vases à bec. Etude de geographie céramique. *Caen*, Delesques, 1899. 8°, pp. 63; with 3 pls. (Reprint from the *Bulletin Monumental.*) 3 fcs.

"Ancient jugs with a spout. A study in ceramic geography."

In the tombs of early Christian cemeteries, jugs of a particular shape have frequently been discovered. The writer believes that the shape originated in the South of France, where such jugs are still in common use. They are called "Pegan," in the venacular, a term evidently derived from the Latin "Pegar." The upper rim is provided with a broadly open spout, partially covered by a kind of bridge formed by the top part of the neck running in an uninterrupted flat band. When one drinks from this spout, the face of the drinker is protected by that particular structure from an overflow of the liquid. Modern manufacturers have applied a similar contrivance to what they call a "moustache cup." The writer has been at considerable trouble to collect and reproduce examples of the type in many lands; he has traced its presence particularly in many of the French provinces, but the practical utility of the partly-covered spout has escaped his sagacity.

SALAHEDDIN BEY.—La Turquie à l'Exposition universelle de 1867. *Paris*, Hachette, 1867. 8°, pp. 256.

"Turkey at the International Exhibition of 1867."

Published by the care of the Turkish Imperial Commissioners. Chapt. xi. Potters and potworks at Constantinople. Chapt. xii. Common pottery manufactured in various provinces of the Empire.

SALLES (J.).—Etude sur la vie et les travaux de Bernard Palissy, précédée de quelques recherches

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sur l'art céramique. *Nîmes*, 1855. 2nd ed., 1856. 18°, pp. 114.

"Notice of the life and work of Bernard Palissy; to which are prefixed a few remarks on the ceramic art."

Written with precision and clearness, this notice, which contains a sound appreciation of Palissy's genius, is, however, marred by the introduction of some romantic incidents, in which historical truth has been sacrificed to dramatic effect. The biographer has surely drawn upon his imagination when he wrote that after Palissy had been appointed "Governor of the Tuileries Palace," he used to conduct, in great secrecy, the religious services of the Reformed Church in the private apartment of the Queen. Imaginary also is the sensational episode of a family of Protestant prisoners, marching through the yard of the Bastille on their way to execution, and stopping to receive a blessing from the withered hands that Palissy was holding out through the iron grating of his cell window.

SALMON (E.).—George Tinworth and his work. *London*, 1892. 8°, pp. 10; with 13 illustrs. (In the *Strand Magazine*.)

The name of G. Tinworth and that of the Lambeth Pottery are inseparately linked together. Perhaps no other industrial artist has been the subject of so many laudatory notices in the English periodicals. His quaint scriptural panels in enamelled stoneware or plain terra-cotta have not only commanded general attention, but they have also won the unstinted praises of the art critics. In the present article the life of the artist has been briefly narrated, and his last productions adequately illustrated.

SALVETAT (A.).—Rapport fait par Mr. Salvetat au nom du comité des arts chimiques sur l'introduction, à Creil, de la fabrication d'une pâte nouvelle, dite de Paros, présentée par Mr. A. Lebœuf. *Paris*, impr. B. Uzard, 1852. 4°, pp. 3.

"Report presented by Mr. Salvetat, on behalf of the section of chemical arts, upon the introduction by Mr. A. Lebœuf, in the Creil pottery manufactory, of a new body called Paros."

Mr. Salvetat has occupied the position of chemist at the Nat. factory of Sèvres from 1841 to 1880. During his long professional career he has published many volumes and pamphlets, of which the following is only an abridged list.

—— Rapport fait par Mr. Salvetat au nom du comité des arts chimiques et de la commission des Beaux-Arts appliqués a l'industrie, sur les porcelaines décorées et vernissées de Mr. J. Lesme, de Limoges. *Paris*, impr. B. Huzard, 1853. 4°, pp. 5.

"Report . . . on the decorated and glazed porcelain of Mr. J. Lesme, of Limoges."

—— Rapport . . . sur les travaux de Mr. Pierrat, restaurateur d'objets d'art. *Paris*, B. Huzard, 1854. 4°, pp. 3.

"Report upon the work of Mr. Pierrat, restorer of objects of art."

—— Rapport . . . sur la porcelaine tendre fabriquée par Mr. de Béttignies, à St. Amand-les-Eaux (Nord). *Paris*, B. Huzard, 1854. 4°, pp. 6.

"Report upon the soft porcelain made by Mr. de Bettignies à St. Amand-les-Eaux."

The last "porcelaine tendre" manufactured in France.

—— De la dorure brilliante sans brunissage par Mr. Dutertre. S.d.

"On the liquid gold which shines without burnishing by Mr. Dutertre."

—— Divers objéts céramiques présentés par Mr. Jounét. S.d. Pp. 2.

"Various ceramic objects presented by Mr. Jounét."

—— Programme de divers prix à decerner relatifs à l'emploi de l'acide borique et du borax dans les arts céramiques. *Paris*, B. Huzard, 1854. 4°, pp. 5.

"Programmes of various prizes to be awarded on the use of boric acid and borax in ceramic manufacture."

—— Rapport sur la manufacture de produits chimiques de Bordeaux dirigée par Mr. Vieillard. *Paris*, B. Huzard, 1854. Pp. 5.

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SALVETAT (A.).— Rapport sur le concours pour le perfectionnement des faïences fines dures, des grès-cérames fins et ordinaires, et des porcelaines tendres anglaises. *Paris*, B. Huzard.

"Report on the competitive memoirs written on the question of the improvements to be introduced in the manufacture of earthenware, stoneware, and porcelain after the English method."

—— Décoration des porcelaines par Mr. Brianchon. *Paris*, s.d. Pp. 4.

"A new method of porcelain decoration by Mr. Brianchon."

All the above papers are reprinted from the *Bulletin de la Société d'Encouragement.*

—— Leçons de céramique professées à l'Ecole Centrale des Arts et Manufactures, ou technologie céramique, comprenant les notions de Chimie, de Technologie et de Pyrotechnie applicables à la fabrication, à la synthese, à l'analyse, et à la décoration des poteries. *Paris*, Mallet-Bachelier, 1857. 2 vols. 12°, pp. ix-987; with text illustrs. 12 fcs.

"Lectures on ceramics delivered at the Central School of Arts and Manufactures. Ceramic technology, including the principles of chemistry, technology, and pyrotechny applicable to the manufacture, synthesis, analysis, and decoration of pottery."

—— Procés en contrefaçon . . . procédé de dorure sans brunissage. *Paris*, typ. Renou, 1858. 4°.

"Method of gilding upon porcelain without burnishing."

Evidence given in a lawsuit in the case of an infringement of the patent.

—— Opinion sur la fabrication des briques creuses. *Paris*, Renou, 1858. 4°.

"An opinion upon the manufacture of hollow bricks."

—— Les arts céramiques exposés à Londres en 1862. *Paris*, Bourdier, 1862. 8°, pp. 18.

"Ceramic art at the London Exhibition in 1862."

—— Mémoires de Chimie. *Paris*, G. Villars, 1868. 8°.

The volume contains the following articles:— "Sur la préparation d'un jaune fusible a mêler pour la peinture sur porcelaine," "Recherches analytiques sur les rouges employés dans la peinture sur porcelaine," "Analyses de quelques grès céramiques." "Notice sur un nouvel emploi du platine dans la peinture sur porcelaine," and other papers also published in a separate form.

—— Rapport sur le progrés de l'industrie privée dans la fabrication de la porcelaine. *Paris*, 1875. 4°, pp. 16.

"On the progress accomplished in the private industry for the manufacture of porcelain."

—— Apropos de l'inauguration de la nouvelle manufacture de Sèvres. *Paris*, 1876. 4°.

"A few words on the occasion of the opening of the new manufactory of Sèvres."

—— Les arts céramiques à l'Exposition internationale. La manufacture nationale de Sèvres. *Paris*, Quantin, 1878-79. 8°, pp. 24. (Extr.)

"Ceramic art at the International Exhibition of 1878. The national manufactory of Sèvres."

SALVISBERG (Paul von).—Chronik der deutsch-nationalen Kunstgewerbe-Ausstellung in München, 1888. *München*, 1888. Fol., pp. 344; num. illustrs. in the text. 15 m.

Ceramic art is scantily illustrated in this volume by a few specimens of modern stoneware and Meissen porcelain.

SALZMANN (A.).—Nécropole de Camiros. Journal des fouilles executées dans cette nécropole pendant les années 1858-65.

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Paris, Detaille, 1870-75. Atlas of 60 photolith. pls., some col., and a printed index. Fol. 300 fcs.

"The Kameiros necropolis. A diary of the work of excavation executed on the site of the necropolis during the years 1858-65."

Death surprised Auguste Salzmann before he could publish the text that was to accompany the plates of his work. These plates are of somewhat imperfect execution; they reproduce, chiefly, rough objects of the archaic period, in the style of which some antiquaries recognise an Oriental influence. They comprise—Enamelled pottery, 4 pls.; terra-cottas, 28 pls.; painted vases, 20 pls.; marbles, bronzes, etc., 8 pls. In the section of painted vases are included a few specimens of the highest order—namely, the admirable amphora with Thetis and Peleus, and the tazza with Venus on a Swan, both purchased by the British Museum. A second edition was issued in 1897, to which a descriptive text had been added by W. Fröhner.

SAMBON. — Collection d'antiquités. Vases peints, terres cuites, etc. *Paris*, 1903. Pp. 93; with 12 pls. and 57 illustrs. Catalogue of sale prepared by Sambon.

SAND (George).—Les majoliques florentines. *Paris*, M. Levy, 1875. 8°.

"Florentine majolicas."

This account of a visit to the Ginori factory near Florence, where reproductions of ancient majolica were then made with great success, will be found printed at the end of *Flavie*, in the complete works of the celebrated French novelist.

SANDEMAN (A. A.). — Notes on the manufacture of Earthenware. *London*, Virtue, 1901. 8°, pp. 371; with text illustrs. 7s.

Quite a typical book of a kind of which there are but very few; it is absolutely what it purports to be—viz., a practical and not a scientific treatise. Its purpose is to give useful instructions as to the conduct of an earthenware manufactory after the manner used in England; and the plan is carried through in a plain and accurate manner. The choice of materials and their mixture, the best processes to be followed at the successive stages of ordinary earthenware manufacture are disclosed, together with the precautions that have to be taken to guard against accidents, all being told in an unpretentious and intelligible way. If the account errs in one sense, it is on the side of excessive attention being given to details which might have been taken for granted on a shorter statement. In its sincerity and completeness one might look at this simple manual as containing the best advice that an experienced manufacturer had set down in writing for the benefit of his favourite pupil.

SANDIER (A.). — Formes des vases. Par A. S. directeur des travaux d'art à la manufacture de Sèvres. *Paris*, 1900. 4°, pp. 8; with 116 pls., containing 2,800 different shapes. 50 fcs.

"Forms of vases."

Three geometrical curves are taken by the author as the basis of all forms, the combination of which supplies an inexhaustible variety of shapes for vases. In the superabundance of examples he sets before our eyes we notice, however, a fatiguing repetition predominates over attractive diversity. His evident disregard for what we are accustomed to call harmony between the different parts of a vase might have assisted the designer in showing a little more invention and taste in his sketches.

SAN DONATO (Collection de).—*Paris*, 1870. 8°; with 16 photos.

Catalogue of sale.

The first portion of the collection formed at the Palace of San Donato by Prince Anatole Demidoff. Sèvres porcelain, including the Rohan service, which sold for £10,400, Nos. 118-221. Oriental porcelain, 120 Nos. Della Robbia ware and Italian majolica, Nos. 442-455. Also a numerous and remarkable series of modern porcelain of various manufacture. The sale was of a very miscellaneous character; it took place at Paris, and lasted from 22nd March to 28th April.

SAN DONATO (Palais de).—*Paris*, 1880. 4°, pp. 422; with numerous etched pls. and text illustrs. 50 fcs.

Catalogue of sale. The sale of the second portion of the collection took place at Florence.

Ceramic art was represented as follows:—Della Robbia ware, four important works (with 1 etching and 3 illustrs.). A series of Castel Durante vases. Sèvres porcelain, Nos. 461-476 (with 9 illustrs.). Vienna porcelain, Nos. 477-631 (with 13 illustrs.). Dresden porcelain, Nos. 632-635. Oriental porcelain, Nos. 1,160-1,180 (with 6 illustrs.).

An album of 89 photogr. pls. reproducing ceramic objects in the San Donato collection has been published as a complement to the catalogue.

SANDWITH (Th.).—On the different styles of pottery found in ancient tombs in the Island of Cyprus. *London*, Nichols, 1877. 4°, pp. 16; with 5 col. pls. and text illustrs. (In *Archæologia.*)

Examination of the various types of terra-cotta vases, then in the collection of Thomas Sandwith, H.B.M., vice-consul at Cyprus.

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SANFILIPPO (I.).—Breve illustrazione di un vaso cineriario imerese. *Termini-Imerese*, 1877. 8°, pp. 18.

"Short description of an Imerian cinerary vase."

SANTACANA (F.). — Catáleg illustrat del Museu Santacana de Martorell (España). *Barcelona*, 1909. 4°; with 42 col. and 20 pls. in black. 40 fcs.

"Illustrated catalogue of the Santacana collection."

The coloured plates reproduce nearly three hundred specimens of Spanish tiles, illustrating the Renaissance and late periods of manufacture. The Hispano-Moresque style of earlier times is scarcely represented in the collection. Text in Catalan and French.

SAPIA DE LENCIA (Collection).—Catalogue of sale. *Paris*, 1885. 8°, pp. 55; with 7 pls. lith. in pen and ink.

Fine specimens (154 Nos.) of Dresden porcelain.

SARNOW (G.).—Ueber den Einfluss der chemischen Forschung auf die Entwickelung der Porzellan-Industrie. Amtlicher Bericht über die Wiener Weltausstellung im Jahre 1873. *Braunschweig*, 1875. 8°.

"The influence of chemistry upon the development of porcelain manufacture. One of the official reports of the Vienna International Exhibition in 1873."

SARRE (F.). — Der Fürstenhof zu Wismar und die norddeutsche Terrakotta-Architektur im Zeitalter der Renaissance. *Berlin*, Trowitzch, 1890. Sm. fol., pp. 52; with 17 phototyp. pls. 10 m.

"Wismar Castle and the terra-cotta architecture in Germany at the Renaissance period."

The Castle, built in 1554, was decorated with terra-cotta supplied by Statius von Düren, a sculptor and tile maker from Lübeck. Reproductions of the chief subjects represented in terra-cotta are given, together with the general views of the building. A short description of other monuments, in Mecklenbourg, decorated in the same style, is added to the monograph.

—— Islamische Tongefässe aus Mesopotamien. Mit einem Anhang von E. Mittwoch. *Berlin*, 1905. 4°, pp. 20; with 19 illustrs. (Reprint from the *Jahrbuch. der K. Preusz. Kunstsammlungen.*)

"Mussulman pottery from Mesopotamia."

An examination of four fragments of terra-cotta vases embossed with Oriental figures, arabesques, and inscriptions, lately discovered and attributed to the thirteenth century.

SARRIAU (H.). — Musée central de céramique à l'Exposition universelle de 1900. *Paris*. 8°.

SARTINE (De).—Ordonnance de Mr. le Lieutenant général de Police, commissaire du Conseil en cette partie, concernant les priviléges accordés par divers arrêts du Conseil à la Manufacture Royale des Porcelaines de France établie à Sèvres; et qui renouvelle les défenses portées par les dits arrêts, et les peines prononcées au sujet des fausses fabrications de fleurs et autres piéces de porcelaines, et de leur vente et débit. Du 26 mai 1763. *A Paris*, de l'Imprimerie Royale, 1763. 4°, pp. 3.

"Ordinance of the General Superintendent of Police reiterating the substance of the privileges granted to the Royal Manufactory of Sèvres, and recalling the penalties for illegally making flowers and other articles in porcelain."

SARVY (C.). — Azulejos en Toledo (España). *Paris*, 1861. Fol.; 4 col. pls.; no text.

"The tiles of Toledo, in Spain."

This work, which was intended to give reproductions of the finest examples of Moorish and Spanish tiles still adorning the walls of the ancient buildings of Toledo, did not go further than the publication of the first part. It would have filled a regrettable gap in the history of tile making; those of Spanish manufacture not having as yet been made the subject of a special work.

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SAUVAGE (E.). — Les marques de potiers gallo-romains recueillies dans le Boulonnais. (In the *Mémoires de la Société Académique.*) *Boulogne s. Mer*, 1899. 8°, pp. 56; with 2 pls. Supplement, pp. 16; 1 pl.

"The marks of Gallo-Roman potters found in Boulonnais."

SAUVAGET (A.).—La céramique ancienne depuis le xv^e^ siècle jusqu'a la fin du xviii^e^. Faïences et porcelaines d'Europe et d'Orient. Grès. Leur valeur. *Bourges* (Cher), chez l'auteur, 1908. 8°, pp. 276; num. marks. 6 fcs.

"Ancient ceramics, from the fifteenth till the end of the eighteenth century."

A dictionary of marks. Each section is prefaced with a historical notice, and completed with extracts from catalogues of sales, with prices of the specimens. Entirely autographed by the hand of the author.

SAUZAY (A. de.).—Catalogue du musée Sauvageot. *Paris*, Mourgues, 1861. 8°. 2nd ed.

Comprising 1,424 Nos., which include many remarkable specimens of the ceramic art of the Renaissance period, etc. Explanatory notices give a special value to this catalogue, which contains also a list of marks and monograms. A short biography of Ch. Sauvageot is prefixed to it.

—— Collection Sauvageot, dessinée et gravée à l'eau forte par Edouard Lièvre, accompagnée d'un text historique et descriptif. *Paris*, Noblet et Baudry, 1863. Fol.; 120 pls. with explanatory notices.

"The Sauvageot Collection, drawn and etched by E. Lièvre."

SAVY (C.) et SARSAY (L.).—Les anciens carrelages de l'église de Brou, à Bourg-en-Bresse, derniers vestiges recueillis et reproduits d'après les calques pris sur les originaux. *Lyon*, Vingtrinier, 1868. 4°, pp. 23; with 15 col. pls. 150 fcs.

"The ancient tile pavement of the church of Brou, at Bourg-en-Bresse; last vestiges rescued and reproduced from tracings taken from the original specimens."

The authors were under the impression that the last remnants of the majolica pavement they describe had all been destroyed as worthless, after the much obliterated traces of painting they still showed in places had been copied by the engraver entrusted with the illustrations of their work. They tell us that only two tiles, in a slightly better state of preservation than the rest, had been preserved and deposited in the Lyons Museum. We are pleased to say that they had been misinformed. An adequate idea of the exceptional merit of the painted ornamentation may still be obtained from the four beautiful tiles, once forming part of the Brou pavement, acquired in 1897 by the Louvre Museum, where they are now exhibited.

A bold decorative scheme intermixed in a complicated design the medallion portraits of some classical characters of antiquity with those of the princely personages of contemporary times. One could see Philibert-le-Beau, Duke of Burgundy, represented by the side of Cleopatra; Margaret of Bourbon, his wife, was associated with Julius Cæsar; and Margaret of Austria, his mother, by whose liberality the church had been completed in 1530, was accompanied by Mark Antony.

Some local historians have stated that Louis van Boghem, the Flemish architect of Brou Church, had called over from Flanders the tile makers who executed the pavement under his direction. This statement is not supported by documental evidence, and if we consider that majolica tiles were not used in northern countries at such an early date for the decoration of religious edifices, it can scarcely be accepted as a definite settlement of the question. Mr. Natalis Rondot, the best authority on the matter, thinks that the practical execution of the Brou pavement may be assigned to the Italian potters known to have worked at their trade in Lyons as early as 1512, but he feels inclined to believe that the tiles were painted by the hand of a French artist. He has discovered in an ancient MS. a passage in which the work is attributed to a certain Canarin; unfortunately no mention is made in that document of the nationality of the painter. A decided French character, noticeable in the design of the painted tiles of the Louvre Museum, would go far to strengthen the plausibility of Mr. Rondot's opinion.

In Dupaquier's *Monographie de Notre Dame de Brou* the complete scheme of the ancient pavement is given on one of the plates.

SAWARD (B. C.).—Decorative painting; a practical handbook on painting and etching upon various objects and materials for the decoration of our homes. *London*, 1883. 8°. Pottery and porcelain, pp. 49-120.

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SCARRAT (W.).—Old times in the Potteries. *Hanley*, 1907. 8°, pp. 202; with pen and ink illustrs. 5s. 6d.

A series of detached articles, written by an old inhabitant in the "Potteries," and full of gossiping information. Illustrated with naïve sketches of old buildings, most of which have now disappeared.

SCHADOW (P.).—Eine Attische Grablekythos. *Jena*, Neuenhahn, 1897. 8°, pp. 34; with 1 photo and 2 fold. pls. 2 m.

"A funeral lekythos from Attica."

Small winged figures are represented, on this vase, issuing from a large pythos. They are the souls of the defunct, and Hermes, holding a wand in his hand, seems to direct their flight. This lekythos is in the Jena Museum.

SCHALLER (P.).—Der wohlunterrichtete Ziegler, oder ausfurliche Anleitung zur Verfertigung aller Arten von Mauer-und Dachziegel, nebst Vorschlägen zu einer ganz neuen innern Einrichtung einer Dachziegelei, wodurch die Verfertigung der schwierigsten Ziegelarten, namentlich der Kramp-Breitziegel, erleichtert wird. *Ilmenau*, 1828. 8°, pp. 280; with 9 litho. pls. A 2nd ed. *Weimar*, 1855. 8°. 2 m. This treatise forms the 34th vol. of Voigt's *Neuer Schauplatz der Kunste und Handwerke.*

"The perfect tile-maker, being a practical treatise of the manufacture of all kinds of wall and roofing tiles; together with a new plan for setting up a manufactory by means of which the making of the most difficult kind of tiles, namely the large roofing tiles, is greatly facilitated."

SCHAMBERGER (J. W.).—Die keramische Praxis. Populäre Anleitung zur Erzeugung keramische Producte aller Art unter Berücksichtigung der einschlägigen Maschinen und sonstiger Hilfsapparate zur Bereitung von Massen und Glasuren nebst der erforderlichen Brennöfen. *Leipzig*, Hartleben, 1901. 8°, pp. 225; with 20 illustrs. 4 m.

"The practice of the ceramic art. A popular introduction to the making of ceramic ware of all kinds, with observations upon the machines and instruments used in the preparation of bodies and glazes and the construction of ovens."

SCHARF (George).—Manners and customs of the Greeks. Translated from the German of Th. Panofka. *London*, C. Newby, 1849. 4°, pp. 40; with 21 pls. 10s.

The plates differ a little from those engraved for Panofka's work; those in the English translation having been re-drawn on a larger scale from the original Greek vases.

SCHATTEBURG (J. H.).—Der Ziegelrohbau in seinen verschiedenen Charakteristischen Erscheinungsweisen als Spiegelbild der Architektur der Neuzeit. *Halle*, 1897. 58 autotyp. pls. with text. Part I. Plain bricks. Part II. Ornamented bricks. 20 m.

"Brick-building in its divers characteristics, as reflecting the style of modern architecture."

SCHERER (C.).—Die Porzellansammlung des Schlosses Wilhelmsthal, bei Kassel. *Kassel*, 1892. 8°, pp. 25.

"The porcelain collection in Wilhelmsthal Castle."

This collection is rich in Oriental porcelain and in the early productions of the chief manufactories of Germany.

—— Das fürstenberger Porzellan. *Berlin*, Reimer, 1909. 4°, pp. ix-276; with frontispiece and 179 zinco-block illustrs. in the text. £1.

"The porcelain of Fürstenberg."

A volume previously published by H. Stegmann dealt with the history and the vicissitudes of the Fürstenberg porcelain factory. In this complementary work the author has undertaken to consider its productions from the artistic point of view.

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SCHIASSI (F.).—Sopra alcuni antichi fittili dipinti. Lettere due. *Bologna*, 1814. 8°, pp. 35; with 6 engr. pls.

"Two letters on some ancient painted vases."

An attempt to discriminate between the vases of Greek and Etruscan origin, and on the methods employed by the vase painters. The plates reproduce fragments of pottery engraved within elaborate frames.

SCHIFFER (H.).—Die alte und die neue Kunsttopferei Raerens. *Aachen*, 1887. 8°, pp. 16; with 2 pls. and text illustrs. (Reprint from the *Jahresberichte des Aachener Gewerbe-Vereins.*)

"The old and new art pottery of Raeren."

An account of a small factory where the writer has attempted to revive the old industry of his native village, and has made very successful reproductions of the ancient models.

—— Die Kunsttöpfer von Raeren. Ein Sang aus Raerens Vergangenheit. *Eupen*, 1895. 16°, pp. 128. 3 m.

"The Raeren art potter. A poem on the past days of Raeren."

A tale in which the stoneware potters of that once prosperous centre of pottery manufacture, Jan Emens, Balden Mennicken, and other contemporaries are made to play a part in a romantic plot.

SCHILT (L. P.).—A Mr. Emile de Girardin; pour répondre à l'idée qu'il a èmise de supprimer les Manufactures modèles de Sèvres, des Gobelins et de Beauvais. Sur la manufacture de Sèvres. Quelques idées d'un travailleur sur le but d'utilité nationale de la manufacture de Sèvres, lues à la Commission de l'Industrie Porcelainière, 9 Avril, 1848, par Schilt père, artiste-peintre de la Manuf. Nationale. 8°, pp. 16 (authographed).

"To Mr. E. de Girardin, in answer to the idea he has expressed of closing the model manufactories of Sèvres, Gobelins, and Beauvais. A few remarks presented by an art-worker upon the necessity of maintaining the manufactory of Sèvres as a national establishment. Read before the Commission of the Porcelain Industry, April, 1848."

—— Le déssinateur de porcelain. Ouvrage d'ornements mélés de fleurs et déstiné, non seulement aux porcelainiers, mais aussi a tous les fabricants d'articles de gout. *S.l., n.d.* 18 litho. pls.

"The porcelain designer. Ornamentation combined with flowers. Intended not only for china painters but also for all makers of fancy articles."

Louis Pierre Schilt, artist at the Royal Manufactory of Sèvres, was one of the best flower painters of his time; he left a son, Abel Schilt, also attached to the same establishment, who painted figure-subjects with great talent.

SCHIO (G. da).—Sopra un vaso etrusco. *Vicenzia*, 1845.

"Upon an Etruscan vase."

SCHIRCK (Carl).—Ueber einige Beziehungen der k. k. majolika-Geschirrfabrik in Holitsch (Ungarn) zu den verwandten Fabriken Mährens. *Brünn*, 1896. 4°, pp. 12. (Reprint from the *Mittheilungen des Mährischen Gewerbe-Museum.*)

"Upon the connection that existed between the faïence factory of Holitsch, in Hungary, and the factory carried on at Meran."

Established in 1743, the faïence works of Holitsch never attained any importance. The manufacture of English earthenware was introduced in 1786 without yielding a much better result. From the documents preserved in Vienna can be traced the connection that existed between this and the minor factories of the province up to 1827.

—— Zur Geschichte der Znaimer Thon Industrie. *Brünn*, 1899. 4°, pp. 24. (From the *Mittheilungen*, etc.)

"On the history of the ceramic industry at Znaim."

Znaim has been one of the largest centres of production of common pottery in Austria. A special school for the ceramic industry has been established in the town by the Austrian Government.

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SCHIRCK (Carl).—Die K. K. Majolica Geschirrfabrik in Holitsch. Materialien zu ihrer Geschichte. *Brünn*, 1905. 4°; with 2 col. pls. and 33 text illustrs. Privately printed. 40 m.

"The I. and R. manufactory of majolica vessels in Holitsch. Materials towards its history."

An amplification of the notice described above.

SCHLESINGER (T.).—Der Bau der Ziegelbrennöfen. Vollständige Anleitung zur Erbauung der gangbarsten Oefen zum Abbrennen aller Arten Mauer-und-Dachziegel Drainsröhren u. s. w. . . . Nebst einer ausführlichen Beschreibung und Darstellung der neuen und patentiren Ringöfen mit immerwährendem Betriebe, von Hoffmann & Licht. *Berlin*, 1866. 4°, pp. 51; with 10 engr. pls. and illustrs. 5 m.

"The construction of brick and tile ovens. Complete instructions for building the most practical ovens for firing wall- and roofing-tiles, drain-pipes, etc. Together with the accurate description and representation of the new patent oven for continuous firing invented by Hoffmann & Licht."

SCHLESTED (F.). — Jydepotteindustrien. *Kjöbenhavn*, 1881. 8°, pp. 25; with illustrs.

"The manufacture of black pottery in Jutland."

SCHLIEDER (Sophie-Louise).—Die majolika-Malerei. Anleitung für den Selbst-Unterricht. *Berlin*, 1886. 8°, pp. 31; with 6 pls. in phototype and 4 pls. of outlines. 3 m.

"Majolica painting. Instructions for self-teaching."

SCHLIEMANN (Heinrich). — Trojanische Alterthümer. Bericht über die Ausgrabungen in Troja. *Leipzig*, Brockhaus, 1874. 8°; with a 4° atlas of 217 photogr. pls.

—— Troy and its remains; a narrative of researches and discoveries made on the site of Ilium and in the Trojan plain; edited by Ph. Smith. *London*, Murray, 1875. 8°; with 52 pls. and 300 illustrs. £1, 10s.

—— Ilias; the city and country of the Trojans. The result of researches and discoveries on the site of Troy, 1871-79. *London*, 1880. 8°; with maps, plans, and 1,800 illustrs.

—— Mycenae; a narrative of researches and discoveries at Mycenae and Tiryns. With a preface by W. E. Gladstone. *London*, 1878. 8°; with maps, plans, and 700 illustrs.

—— Tiryns. The prehistoric palace of the Kings of Tiryns. The result of the latest excavations. *London*, 1880. 8°; with maps, plans, 24 chromolith. pls., and 188 illustrs.

—— Troja; results of the latest researches and discoveries on the site of Homer's Troy. With preface by A. H. Sayce. *London*, 1884. 8°; maps and 150 illustrs.

We cannot attempt to analyse the learned works of Dr. H. Schliemann. All we can say is that they form an indispensable complement to the ceramic library. The vases, figures, and other objects of terra-cotta described and illustrated in each volume were discovered on the presumable site of the Greek cities, of which the Homeric tradition had preserved the name. They belong consequently to a remote period of antiquity, unrepresented in our museums by any examples of pottery of a corresponding age, until Dr. Schliemann's wonderful discoveries supplied to the archæologist a host of materials toward the study of the primitive periods of Greek civilisation.

SCHMATOLLA (E.).—Die Brennöfen für Thonwaaren, Kalk, u. s. w. mit besondere Berücksichtigen der Gasbrennofen. *Hannover*, 1903. 8°, pp. 151; with illustrs. 5 m.

Describes the system of gas-firing invented by the author.

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SCHMID (W. M.).—Moderne Gesichtsurnen. *München*, 1896. 8°, pp. 8; with 8 illustrs.

"Modern pots with a human face."

The small pots with human features roughly carved on the front, common to all times and to all countries, are particularly numerous in Germany. From the Roman to the mediæval examples there is hardly any noticeable modification; the original type has lingered almost up to the present day. Filled with grains of three kinds, they formed a votive offering presented to the church by persons hoping to obtain a favour from the patron saint. The writer refers us to a previous and more important essay on the subject published by Undset in the twenty-second vol. of the *Zeitschrift fur Ethnologie*.

SCHMIDT (Alex.). — Ein Verzeichniss von Vorlage-Werken für decorative Malerei und Bildhauerei von keramischen Gesichtspunkte aus betrachtet und besprocken. 1885. Part I. 8°, pp. 47.

"A list of the works containing models for the decorative arts and architecture, considered and described from a ceramic point of view."

—— Die Keramik auf der pariser Welt-Ausstellung, 1878. *Berlin*, 1880. 8°, pp. 254.

"Ceramics at the Paris International Exhibition in 1878."

SCHMIDT (G. H.). — Die Fabrication der für die Glasmalerei, Emailmalerei, und Porcellanmalerei geeigneten Farben. *Weimar*, Voigt, 1880. 8°, pp. 140; with 9 illustrs. 4th ed., revised by M. Müller. 3 m.

"The manufacture of colours for painting on glass, enamel, and porcelain."

SCHMIDT (Giovanni). — Tre mattoni dipinti di Urbisaglia. *Roma*, 1880. 8°, pp. 15; with 1 fold. pl. (Reprint from the *Annali dell'Institute archeologico.*)

"Three painted bricks found at Urbisaglia."

A description of Roman bricks painted with figures of Jupiter, Minerva, and Victory.

SCHMIDT (L.). — Visita di Priamo presso Achille, discorso di L. Schmidt. *Roma*, 1849. 8°, pp. 17; with 2 fold. pls.

"The meeting of Priam with Achilles."

Description of an amphora of Ruvo in the Campana Museum, already described by Minervini.

SCHMIEDER.—Ueber die Murrinen. *Brieg*, 1830. Sm. 4°, pp. 19.

"On the Murrhine vases."

The writer comes to the conclusion that they were Egyptian porcelain.

SCHMITZ (R. F. L.).—Grundzuge zur Geschichte der Königlich-bayerischen-Porzellan-Manufactur zu Nymphenburg. S.l., 1819. 8°, pp. 40.

"Sketch of the history of the Royal porcelain manufacture of Bavaria, at Nymphenburg."

SCHMITZ (Vicaire).—Grès limbourgeois de Raeren. *Bruxelles*, 1879-80. Ten separate pamphlets of, together, 217 pp. 8°, issued without a general title. (Reprint from the *Bulletin de la Commission Royale d'Art d'Archeologie.*)

"The Limbourg stoneware of Raeren."

While the question of the origin of the embossed white stoneware had been satisfactorily settled by the researches made by Canon Dornbusch in the town of Siegburg, the place of manufacture of the brown variety of the same ware still remained uncertain. A large vase, bearing the inscription, MADE IN ROREN, was considered as offering a sure clue towards the solution of the problem. But the inscription had perplexed rather than assisted, for a length of time, the antiquaries who had attempted to give a correct interpretation of the word *Roren*. Many an extravagant speculation had been hazarded on its probable signification; many a village, the name of which presented some similitude with that of Roren, had been searched, but in vain, for traces of its possible connection with the manufacture of brown stoneware. Dornbusch was the first to turn his attention towards Raeren in Limbourg, and he asked his friend, Abbé Schmitz, the vicar of the parish, to set on foot some preliminary inquiries. His correspondent was at once confronted with such a mass of overwhelming evidence that the village had once been the site of an important centre of manufacture, the productions of which had nothing in common with those of Siegburg, that from that moment all uncertainty came to an end. The fascinating labour of directing the excavations, which were at once undertaken by the peasants themselves,

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fell, of course, to the care of Vicar Schmitz, who happened to have a taste for archæological pursuits. President Schuermans gave him his learned assistance in preparing the papers in which the result of these excavations were duly registered. The extemporised historian of the Raeren departed industry stood much in want of the friendly collaboration of the erudite President; the guiding spirit of the latter is unmistakably present all through the work. It is obvious that the worthy vicar was not very conversant with the general history of the province. Attached to his village by his pastoral duties, he could not avail himself of the documents to be consulted in the public libraries and museums; he had, therefore, to depend chiefly upon the results of the informal and homely inquest he held in his own parish. His visitations from house-to-house were, however, by no means unfruitful. Old deeds and parchments turned up from family archives, full of valuable memorials of the ancient potters and of their descendants. His most singular discoveries were not the least important ones. He tells us, for instance, how he came by a copy of the first regulations of the craft, which he found lining the bottom of an old hat. Gradually, he succeeded in eliciting from certain old inhabitants fragmentary recollections of the customs of the trade, fast vanishing remnants of a tradition once alive in the place. All this was embodied, just as it came to hand, in a series of ten letters addressed to the President of the Royal Society of Archæology of Belgium. Under these conditions his papers could not be more than a succession of notes and materials somewhat desultory in their arrangement, but they have the merit of having been drawn from original sources. Much has still to be done before the annals of the artistic industry of Raeren are completely reconstituted, but in the letters of Vicar Schmitz will be found the elements of an excellent monograph of the small town which has been indubitably the birth-place of the brown stoneware.

A translation, in German, of the "Grès limbourgeois de Raeren" was given by Th. Holtzschneider in the periodical *Niederrhein*, 1884.

SCHNEIDER (F. J.).—Die zwölf Kämpfe der Herakles in der älteren griechischen Kunst. *Leipzig*, 1888.

"The twelve works of Hercules in the ancient Greek art."

SCHNEIDER (R.).—Allgemeine Anweisungen für den Bau und den Betrieb der Regenerativ-Gasöfen. S.l., 1886. 8°. 1 m.

"General directions for the construction and management of regenerative gas-ovens."

SCHNURPFEIL (H.).—Die Tonindustrie im Glashuttenbetriebe. *Berlin, Tonindustrie Zeitung*, 1908. Sq. 8°, pp. v-208; with 106 illustrs. 5 m.

"The potting industry in connection with the manufacture of glass."

Treats of the bricks, kilns, crucibles, and other clay vessels and accessories employed by the glass manufacturer.

SCHNUTGEN (Canon).—Düsseldorf, 1902. Kunsthistorische Ausstellung Illustrirter Katalog. *Düsseldorf*, 1902. 8°, pp. 195; with 100 illustrs. 3 m.

The finest collections of Germany were worthily represented in the Exhibition. Ceramics: 5 pls.

SCHÖLSCHER (V.).—Bernard Palissy. *Paris*, 1854. 32°, pp. 32. (Reprint from *La Revue de Paris*.)

In the estimation of Mr. Victor Schoelscher, an ardent radical and republican writer of some note, Palissy stands as the ideal image of the high-minded proletaire in open revolt against tyranny and injustice. To unravel the trials and sufferings of the victim of odious monarchy is, for the writer, a legitimate way of furthering the advance of democratic principles. The opening sentences will prepare the reader for the rest of the article. They begin with a diatribe upon the character of Francis I., denounced as an undutiful king, who summoned to his Court artists from Italy and other foreign countries, but refused his patronage to the men of genius born in his own land. Then, the crimes of the Valois, the infamy of Catherine de Medicis, are expediently brought in and duly stigmatised. From this we pass to the iniquities of the Second Empire, exposed with as much acrimony as the official censure of the time could have permitted to appear in print. The Government of Napoleon III. is accused of having, "with its wonted brutality," broken and dispersed the tiles of the Ecouen pavement—"the finest work of Palissy"—"for the sake of introducing in the centre of the graceful arabesques of the old potter, an insolent N, surmounted with the Imperial crown." In this instance, as in many others, Mr. Schoelscher was absolutely misinformed. Far from destroying the few odd tiles still showing traces of a much worn-out painted ornamentation, the architect of Ecouen Castle had them carefully gathered and deposited in the Louvre and other Museums. Moreover, the pavement was not made by Palissy, but by Abaquesne, of Rouen, whose name it bears. The rest of the tale lays special stress upon all the parts of the Palissy legend that a scrupulous examination has proved unworthy of belief. As a socialistic tract the notice may have had its merits; as a biography of the French potter, it is worse than useless.

SCHÖNAUER (N.).—Praktische Dar-

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stellung der Ziegelhüttenkunde. *Salzburg*, 1815.

"Practical tile making."

SCHÖNE (R.). — Griechische Reliefs aus athenischen Sammlungen. *Leipzig*, Breitkopf, 1872. Sm. fol., pp. 70; with 37 lith. pls. 12 m.

"Greek bas-reliefs from the collections of Athens."

Greek terra-cottas are represented by 8 pls. in outline.

—— Ueber einige eingeritzte Inschriften griechischen Thongefässe. S.d. 4°, pp. 13.

"On some inscriptions incised upon Greek earthen vessels."

—— Tituli Vasis fictilibus inscripti. S.l., n.d. Sm. fol., pp. 64; with 1 pl. of forms and 6 pls. of graffiti inscriptions. (Extr. from the *Corpus inscript.*)

"Inscriptions incised on the fictile vases."

—— Le antichita del Museo Bocchi di Adria. *Roma*, 1878. Sm. fol., pp. 176; with 21 pls. 16 fcs.

"The antiquities of the Bocchi Museum at Adria."

This collection was begun near the end of the eighteenth century by F. G. Bocchi, and continued by his son and grandson. It consisted of antiquities discovered at Adria, mostly Greek vases of the best period, but more or less broken, and a few terra-cottas.

SCHÖNENWALD. — Muster Sammlung von Kachelöfen. Fabrik in Linden. Imp. 4°. S.l., n.d. (recent); with 11 pls.

"Collection of models of earthenware stoves manufactured at Linden by Schönenwald."

SCHOMBERG (Collection Comte de).—*Paris*, 1886. Sm. 4°, pp. 28; with text illustrs.

Catalogue of sale. German faïence and Italian majolica. Early stoneware. Sèvres porcelaines, etc.

SCHOOLCRAFT (H. R.).—Notices of some antique earthen vessels found in the low tumuli of Florida. *New York*, 1847. 8°; 2 pls.

SCHOPER (Hartman). — Eygentliche Beschreibung . . . aller Künsten, Handwerken und Händlen, . . . etc. *Frankfurt am Mayn*, 1568. Printed by Feyerabend. Sm. 8°; with 114 woodcuts by Jost Amman. The Latin edition published in the same year under the title, Omnium mechanicarum aut sedentariarum artium, . . . etc., has 132 woodcuts. Other editions, in German and in Latin, appeared in 1574. Copies sell at from £5 to £12.

"An accurate description of all the arts, crafts, and trades . . ."

SCHOPIN (Eugéne).—Exposition universelle de 1878. Notice sur les faïences dites Barbotines. E. Schopin a Montigny-sur-Loing (Seine et Marne). *Paris*, imp. Quantin, 1878. Pp. 16; with 2 views of the works.

"Notice of the faïences known as Barbotines, exhibited by E. Schopin."

Great as had been the success of the new process of faïence painting in impasto colours, its vogue was of very short duration. Its likeness to oil painting having been at first considered as a great merit, caused it to be soon neglected as inappropriate for ceramic decoration.

SCHORN (O. von).—Persisch-Rodische Fayence-Teller. *Nürnberg*, 1883. Sm. 4°, pp. 6; with 15 col. pls. 10 m.

"Dishes of Persian and Rhodian faïence."

Reprinted from *Kunst und Gerwerbe*, an art journal published by the Bavarian Museum of Industrial Art at Nüremberg.

—— Die Kunsterzeugnisse aus Thon und Glas. Eine Uebersicht ihrer technischen und kunstlerischen Entwickelung

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von frühen Mittelalter bis zur Gegenwart. *Leipzig*, Freytag, 1888. 12°, pp. 216; with 128 illustrs. 3 m.

"Art works in clay and glass. A glance at their technical and artistic development from early middle-ages to the present day."

A well compiled handbook. The illustrations are taken from the standard books on ceramics, and reproduced by the phototype process.

SCHREIBER (Lady Charlotte).—Catalogue of English porcelain, earthenware, enamels, etc., collected by Charles Schreiber, Esq., and the Lady Charlotte Schreiber, and presented to the South Kensington Museum in 1884. *London*, 1885. 8°, pp. 224; with 2 portraits and 8 pp. of marks. 2s. One of the South Kensington Museum handbooks.

If we are enabled to study the origin and progress of the chief pottery and porcelain manufactories of England, without leaving the galleries of the South Kensington Museum, if we can illustrate the successive phases of their history by an almost unbroken series of well-selected and most telling examples of their work, we owe it in the first instance to the untiring exertions of a passionate and enlightened collector who never spared either trouble or expense in the prosecution of her pursuit, and, lastly, to the liberality with which the noble Lady presented to the nation, during her lifetime, her matchless collection.

National museums cannot, as a rule, afford to bring the illustration of any particular branch of art to approximative completeness; their duty is to work in very different directions, and to satisfy a variety of equally pressing requirements. This being considered, we do not think that any public institution could possibly have accomplished—in the regular course of its gradual extension—what has been so remarkably achieved by a private collector. No one could ever have succeeded in assembling such a large and representative collection of English pottery and porcelain at their best periods as Lady Charlotte Schreiber had found the means of bringing together.

This catalogue, indispensable for the study of the history of ceramic art in England, was most carefully prepared by Lady Schreiber herself, who has added to an accurate description of the objects many valuable annotations of historical interest. Curiously enough, the MS. "Day-Book," in which the place and date of purchase, the price paid for each specimen, together with other interesting particulars, were carefully entered, did not go with the gift of the collection, but was especially bequeathed to Sir A. Wollaston Franks.

SCHREIBER (T.).—Il mito di Dolone. *Roma*, 1875. 8°, pp. 29; with fold. pls.

—— Sul mito di Troilo. *Roma*, 1875. 8°, pp. 25; with fold. pl.

—— Due vasi attici. *Roma*, 1876. 8°, pp. 16; with fold. pls. (Reprints from the *Annali di cor. arch.*)

SCHRICKER (A.). — Strassburger Fayence und Porzellan, und die Familie Hannong, 1710-1780. 4°, pp. 10; with 7 illustrs. (In *Westdeutsches Gewerbeblatt.*) *Düsseldorf*, 1891.

"The Strasburg Faïence and Porcelain, and the Hannong family."

SCHRÖTER (H. R.) und LISCH (Fr. G. C.).—Friderico - Francisceum, Grossherzogl. Alterthümer-Sammlung aus der altgermanischen und slavischen Zeit Mecklenburgs, zu Ludwigslust. *Leipzig*, 1837. 8°; with an atlas fol. of 37 lith. pls. 50 m.

"The Grand Ducal collection of objects from the early German and Slav periods in Mecklenburg, at Ludwigslust."

SCHRÖTER.—The trade of the Province of Kwang-si and of the City of Woo-Chow, etc. (A translation from the Chinese.) *Hong-Kong*, 1886. 8°.

This article forms the appendix to the work *Bericht über eine Reise nach Kwang-si.* It has also been published in a separate form.

SCHTSCHUKIN (P. J.) und FEDOROFF (E. W.).—Verzeichniss von Alterthümern der Sammlung P. J. Schtschukin. *Moskaw*, 1895-96. Two parts. 4°; with 27 photogr. pls. £4, 10s.

"Catalogue of the collection of antiquities in the possession of P.J.S."

Part I.—Drinking vessels, cups, glass, stoneware jugs, etc. Part II.—Porcelain figures, plates, and dishes, tea and coffee services, etc.

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SCHÜBLERN (J. J.).—Nützliche Vorstellung und deutlicher Unterricht von Zierlichen bequemen und Holz esparenden Stüben-Oefen, etc. *Nürnberg*, 1728. Sm. fol., pp. 42; with front. and 24 engr. pls. 20 m.

"Useful representation and clear explanation of some ornamental, serviceable, and wood-saving stoves, etc."

Rich and elegant stoves in the style of the period. Although the material is not indicated, it is plain that most of the sketches were intended to be executed in white faience. The text relates only to the construction and disposition of the fireplace and of the flues.

SCHUBRING (P.).—Luca della Robbia und seine Familie. *Leipzig*, Verhagen & Klasing, 1905. 8°, pp. 155; with 172 illustrs. (some col.). 4 m.

"Luca della Robbia and his family."

SCHUCKHARDT (C.). — Schliemann's Ausgrabungen in Troja, Tiryns, Mykenä, etc., im Lichte der heutigen Wissenschaft. *Leipzig*, 1891. 8°, pp. 405; with 321 illustrs. 6 m.

"The excavations of Schliemann in Troy, Tiryns, Mycenæ, etc., in the light of our present knowledge."

SCHUERMANS (H.). — Exploration de quelques tumulus de la Hesbaye. *Bruxelles*, 1863-66. 8°, pp. 563; with 35 pls. (some Celtic and Roman pottery). 10 fcs.

"Exploration of some of the tumili of Hesbaye."

—— Sigles figulins. (Epoque romaine.) *Bruxelles*, 1867. 8°, pp. 296. 6 fcs.

"Potters' marks. Roman period."

When a Greek potter had completed the vase which he knew would be admired by the connoisseur, proud of his work, he inscribed it with his name. It was in a very different spirit that the Roman figulus affixed his mark to his productions. He worked for the million. His ware, mostly household vessels of simple and practical shapes, was manufactured on a thoroughly industrial method. It was exported in enormous quantity into distant lands, and large stocks of it were accumulated in the emporiums of the foreign cities; it was necessary, for the convenience of the trade, that the ware of one maker could be easily distinguished from that of another. So each of them adopted a distinctive mark. This is no longer a signature, as in the case of the Greek potter, but a mere commercial stamp; the work does not commend itself as coming from the hand of a noted craftsman, but from his manufactory, EX OFFICINA. A constant attention to methodical and reliable means of fabrication, and to cheapness combined with good quality, is noticeable in all the productions of the Romans. Even in the case of the red Arethian ware, the embossed subjects of which denote often the refined design of some Greek artist, we find the same commercial considerations evinced by a numberless repetition of the same model. An original work, bearing the impress of the personality of its maker, is seldom, if ever, found in the Roman pottery.

In all parts of Europe where Roman civilisation had penetrated, the potter had set up his workshop and his kiln, and the custom of stamping the ware with the name of the maker was adhered to as a matter of importance. All attempts to collect a complete list of the names and marks impressed on the Roman pottery had, so far, been no more than insufficient compilations; by putting under contribution a larger number of museum catalogues and works on Roman antiquities, Mr. Schuermans has succeeded in bringing together over six thousand marks; more than double the number that had been recorded before in any book of the same order.

Satisfactory as had been the result of his researches, the author tells us, in the preface, that while his MS. was in the press fresh materials have accumulated in such profusion that he forsees the necessity of publishing, at a later date, a supplementary list which may be as important as the first one.

—— Grès, dits flamands, fabriqués pour Liège. *Liège*, 1880. 8°, pp. 16. (Reprint from the *Bulletin de l'Institut arch. Liègois.*)

"The so-called 'Flemish stoneware;' the ware manufactured for the Liège market."

—— Les Grès-cérames aux Expositions de 1880. Bruxelles et Düsseldorf. *Liège*, 1880. 8°, pp. 26. (Reprint from the same *Bulletin.*)

"The ancient stoneware at the Exhibitions of Brussels and Düsseldorf, in 1880."

—— Grès-flamands limbourgeois et liègeois. *Bruxelles*, 1881. 8°, pp. 41; with 3 pls. (Reprint from the same *Bulletin.*)

"Flemish stoneware from Limbourg and Liège."

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SCHUERMANS (H.).—Les poteries de Raeren aux armes des Gouverneurs et des nobles du Limbourg. *Ruremonde*, 1881. 8°, pp. 15.

"The Raeren pottery, stamped with the arms of the Governors and noblemen of Limburg."

—— Grès limbourgeois de Raeren. Paysans de Raeren. *Ruremonde*, 1882. 8°, pp. 16.

"The Limburg stoneware. The peasants of Raeren."

—— Médaillons céramiques de la famille d'Orange-Nassau. 1881. 8°, pp. 21. (Reprint from the *Revue de numismatique belge.*)

"Ceramic medallions of the family Orange-Nassau."

—— Grès cérames à armoiries liègeoises. 1e série. *Liège*, 1883. 8°, pp. 90.

—— 2e série. *Liège*, 1886. 8°, pp. 67; with 2 pls. (Reprint from the *Bulletin de l'Inst. Arch. liègeois.*)

"The stoneware stamped with the arms of Liège families."

—— Catalogue des collections de grès cérames du Musée de Bruxelles. *Bruxelles*, 1880. 12°, pp. 54.

Catalogue of the stoneware exhibited in the Brussels Museum (Musée de la Porte de Hall).

—— Mille inscriptions des vases de Grès dit flamands. *Anvers*, 1885. 8°, pp. 132. 5 fcs.

"One thousand inscriptions from the vases of the (so-called) Flemish stoneware."

The high position that President Henri Schuermans occupied in Belgium as one of the chief magistrates of the kingdom had never made him forget that archæology depended upon him as one of the most erudite expounders of antiquarian knowledge. All amateurs of ceramic art in the Low-countries will always remember with gratitude what his labours have done to dispel the uncertainty which had so long prevailed with regard to the origin of the brown stoneware of Flanders and Germany.

Relinquishing, for a while, his cherished studies on Roman antiquities, President Schuermans turned his attention towards the prolific excavations being carried on at Raeren, in the once Flemish province of Limbourg, by which the existence of a very important centre of pottery manufacture had just been revealed. The eventful course of investigations found in him more than an interested and accurate recorder; he showed himself, in all the notes he published on the matter, a dispassionate and impartial historian. So much could scarcely be said of many contemporary writers whose judgment chanced to be warped by some personal discovery of inconsiderately magnified importance, and who sallied forth discanting upon German stoneware, insufficiently prepared for the task, and often with little regard for the truth. As indefatigable as any historian bent on solving an archæological problem, Schuermans, more fortunate than many of them, obtained all the enlightenment that he was in search of. He had to examine a huge mass of documentary evidence, and confront the information they afforded with specimens brought to light from day to day by the excavations, or those preserved in the private and public collections. With the assistance of Vicar Schmidt he found the civic registers of Raeren full of references to the families of the old craftsmen, and very curious particulars concerning the trade and social conditions of the potters were supplied to them by private papers, account books, official deeds, and correspondence in the possession of the notable inhabitants of the village who had never suspected they could possess any historical interest. He was enabled to investigate the records of the regular intercourse that had existed between the stoneware makers and the wealthy merchants of many countries, the noble families, and the religious orders of the province, who had taken the Raeren industry under their patronage. A deep knowledge of heraldry assisted him in the identification of the coat-of-arms embossed on the ware, and through his intimate acquaintance with local history, he succeeded in making out the true reading of many a puzzling inscription. Not only did he increase by many original additions the scanty store of information previously obtained, but he rectified the errors and inconsistencies that had been too readily accepted by early collectors.

The outcome of his diligent investigations was, from time to time, embodied in a paper which appeared in the transactions of the antiquarian societies of Belgium. These papers—the titles of which have been given above—constitute a rich mine of materials towards the history of the brown stoneware of Raeren.

In his last contribution to the subject, "Mille inscriptions des vases de grès," President Schuermans has condensed, as it were, the very essence of his learning. It supplies an exhaustive list of all the names, inscriptions, and marks found upon the stoneware pieces exhibited in the chief collections of Europe, or which have appeared in the auction sales of the century. The instructive value of this large inventory lies chiefly in the care with which an always pregnant and relevant footnote has been introduced to complete the description of a specimen of historical importance. A more substantial store of references is placed before us in the plain and lucid

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form of these short annotations than could be extracted from many volumes of speculative dissertations.

SCHUERMANS (H.) et FÉTIS (F.).—Exposition nationale. IV^e^ section: Industries d'art en Belgique antérieures au xix^e^ siècle. Classe E. Céramique. Catalogue officiel. *Bruxelles*, 1880. 8°; with facsimile of marks.

"Catalogue of the Belgian pottery and porcelain in the retrospective section of the Brussels Exhibition of 1880."

SCHULZ (H. W.). — Die Amazonen Vase von Ruvo, erklärt und in kunsthistorischen Beziehung betrachtet. *Leipzig*, 1851. Fol., pp. iv-16; with 3 engr. pls. 10 m.

"The Amazon vase from Ruvo, explained and considered in its bearings to the history of art."

SCHULZE (E.). — Beschreibung der Vasensammlung des Fr. F. von Leesen. *Leipzig*, 1871. 4°, pp. 16; with 3 pls. 3 m.

"Description of the antique vases in the possession of Fr. F. von Leesen."

A collection formed in Italy by the possessor between the years 1852-1858.

—— De vasculo picto Amazonis pugnam et inferiarum ritus representante. *Gothæ*, 1870. 4°, pp. 12; 1 pl.

"A small painted vase representing the combat of the Amazons."

SCHUMACHER (W.).—Die Thonfabricate. I. Allgemeine Keramik. II. Die Thonfabrikate mit einfachem Scherben, oder Fabrikation der Terrakotten, des Sideroliths, des Irdengeschirrs, der Bauermajolica, des Bunzlauer Geschirrs, des Kochgeschirrs, der modernen Majolica und der Majolicaöfen, der Fayence oder italianischen Majolica, und der Fayenceöfen, sowie des Steinzeugs. *Weimar*, Voigt, 1884. 8°, pp. xiv-468; with atlas 4° of 9 pls. 10 m.

"The earthenware goods:—I. The ceramic art in general. II. The various productions in pottery, or the manufacture of terra-cotta, stoneware, ironstone china, common pottery, Bunzlau ware, cooking vessels, modern majolica and majolica stoves, faïence stoves, as well as stoneware."

Wilken's work, *Die Töpferei*, has been taken as the ground work of this treatise, revised and greatly increased by Schumacher.

—— Die Poppelsdorfer Porzellan-und-Steingut Fabrik von Ludwig Vessel in Bonn. Ein Beitrag zur Geschichte der rheinischen Industrie. *Bonn*, 1888. 8°, pp. 54; with 7 col. pls. 2nd ed. 3 m.

"The Poppelsdorf porcelain and earthenware manufactory of L. Vessel at Bonn. A contribution to the history of Rhenish industry."

History tells us that Clemens Augustus, Elector of Cologne, was a proud and ambitious prince, always ready to foster the development of any enterprise which should redound to the greater glory of his name. A true Mecœnas, he welcomed the proposal he received from one Kaising, a pretended owner of a secret, to establish in the Electorate a porcelain manufactory which would rival the most renowned establishments of the kind. In the year 1755, practical experiments were commenced in the Castle of Poppelsdorf, situated close to the summer residence of the prince, and ample subsidies were provided towards the necessary alterations of the building and the cost of the preliminary trials. Unfortunately, as had been the case in other similar instances, the favour of a munificent patron had been obtained under false pretences. Kaising was nothing better than a cunning adventurer, who happened to have gained a little experience as a potter. The man relied on the discovery he had made in the locality of a fine white clay which he believed could be employed as a substitute for the one used at Meissen; otherwise, the secrets of porcelain-making which he claimed to possess were absolutely unknown to him. After a long course of abortive experiments, all he had been able to produce with that clay was ordinary earthenware glazed with lead. The Elector was growing impatient, and Kaising was quite at his wit's end. At this juncture, a relative of his who occupied a high situation at Court, and whom he had personally interested in the success of the venture, came to his assistance. They consulted together, and concocted a skilful plan which they felt sure would secure for the Poppelsdorf Works the services of an

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efficient practical manager. Several candidates offered themselves for the post, and the choice fell upon a certain Zeschinger, who held the same situation at the Fürstenberg porcelain manufactory. The man felt dissatisfied with the way in which he had been treated by his employers, and the confederates had no difficulty in persuading him that a just reward for his abilities was waiting for him at Poppelsdorf. A kidnapping expedition was carefully planned. One night the much-coveted manager left Fürstenberg in a close carriage, escorted by a party of armed men. and sped away towards Bonn. But they had to count with the police, who having learned of the escape of Zeschinger, started in pursuit, overtook the fugitives, and compelled them to return into Brunswick territory. The disloyal manager was thrown into prison, where he might have long remained but for the intervention of the Elector of Mayence, to whom he applied as one of his born subjects. All hopes of making porcelain were abandoned from that moment, and the condition of the factory went from bad to worse. Clemens Augustus withdrew all pecuniary assistance, but he allowed Kaising to continue, at his own risks, the manufacture of faïence and pottery. The enterprise was henceforth conducted as a private company. Fresh partners succeeded the retiring partners, but all combinations proved equally unsuccessful. At last, in 1825, Ludwig Vessel, a merchant from Bonn, placed the works upon a satisfactory footing. Under his management, and that of his successors, the business continued to improve, until the establishment reached the highly prosperous conditions in which it stands at the present day. It is only since 1875, however, that the making of porcelain has been carried on at Poppelsdorf.

SCHUMACHER.—Archaische Vasen aus La Tolfa. *Berlin*, 1889. 8°; with 2 pls. (Reprint from the *Jahrbuch.*)

"Vases of archaic style found at La Tolfa."

SCOTTI (A. A.).—Illustrazione di un vaso italo-greco dell museo di Monsignor Archivescovo di Taranto. *Napoli*, 1811. 4°, pp. 116; with 2 fold. pls. 5 fcs.

"Description of an Italo-Greco vase in the museum of Mgr. Archbishop of Taranto."

A diffuse disquisition on the subjects represented upon an archaic vase with black figures.

SEBALD (H.). — Ueber griechische Vasen und deren Darstellungen. *Clausthal*, 1867. 4°. 1 m.

"Greek vases and the subjects represented upon them."

SEDILLE (P.).—La terre cuite et la terre émaillée dans la construction et la décoration; conférence de Mr. Paul Sédille au Congrès des Architéctes français. *Paris*, Morel, 1877. 8°, pp. 19.

"Of the use of terra-cotta and enamelled earthenware in architectural building and decoration; read by Mr. P. S. at the meeting of the Congress of French architects."

—— Conférence sur la céramique monumentale. Congrès et conférences du Palais du Trocadero. *Paris*, imp. Nat., 1879. 8°, pp. 22; with 2 illustrs.

"Lecture on ceramics applied to architectural decoration."

In both the above papers the lecturer expresses his regret that bright colours should be banished from modern architecture. "Our eye," says he, "has been for so long accustomed to rest only upon faint shades of grey, which are nothing else but slight modifications of white, that we feel shy of indulging in the display of an harmonious gamut of brilliant tints. On that account we deprive ourselves of enjoying the rich and pleasant effects that could be obtained by the introduction of polychrome faïence; if only used with proper discrimination it should play an important part in the external decoration of all our buildings."

SEEMAN (Theodor).—Die Kunst der Etrusker, nach den Forschungen unserere heutigen Wissenschaft. *Dresden*, 1890. 8°; photo-lith. pl.

"The art of the Etruscans; from the latest investigations of modern science."

SEGER (H. A.).—Seger's gesammelte Schriften, herausgegeben von Dr H. Hecht und E. Cramer. *Berlin*, 1896. Verlag der Thonindustrie-Zeitung. 8°, pp. xv-908. Portr. 22 m.

"Complete works of Seger, published by Dr. H. Hecht and E. Cramer."

Among the modern publications devoted to the technics and the practice of the ceramic art, the writings of Seger command the highest degree of estimation. Most of them had appeared in the *Thonindustrie-Zeitung*, of which he was the chief editor, and they were not easily obtainable in a separate form. The number of essays and treatises reprinted in this volume amounts to

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99, not including the short articles and unfinished papers given at the end. From 1878, to the year of his death, Seger was attached to the Royal Porcelain Factory of Berlin as director of the laboratory of chemical research.

—— Collected writings from Records of the Royal Porcelain Factory at Berlin. *Easton, Pa.*, 1902-03. 2 vols. 8°. £3, 3s.

A translation from the German. As the above volumes contain Seger's complete works, we do not give separately the titles of the numerous papers which exist in pamphlet form.

SELER (Dr.).—Königliche Museen zu Berlin. Peruanische Alterthümer, inbesondere altperuanische Gefässe, und Gefässe der Chibcha und der Tolima- und Cauca-Stämme, goldschmuck, etc, 64 folio-Tafeln, mit erläuterndem text von Dr. Seler. *Berlin*, Dr. E. Mertens, 1893. Fol. 120 m.

"Royal Museums of Berlin. Peruvian antiquities; particularly the vessels of ancient Peru, the vessels of Chibcha, and those of the Tolima and Cauca tribes, gold ornaments, etc."

The collection of Peruvian antiquities in the Berlin Ethnographical Museum is the richest in Europe. The museum published phototype reproductions of the ancient pottery exhibited in the gallery on the occasion of the Colombus Exhibition in Madrid. Nearly one thousand specimens are reproduced upon 60 plates in the following order:—Pls. 1 to 8, vases of Upper Peru; pls. 9 to 47, vases of the Peruvian Coasts; pl. 48, vases of the Kingdom of Quito; pls. 49 to 53, vases of the Chibcha; pls. 53 to 58, vases from the Valleys of Cauca and Tolima; pls. 59 and 60, fragments, etc.; and pls. 61 to 64, gold ornaments.

A work of great ceramic interest; the first one entirely devoted to the study of a pottery to which the amateurs of the last century gave a passing attention, and collected for a time, ranging its various styles under the name of Bucaros. This pottery has since been allowed to fall into oblivion, hardly any notice being taken of the originality and beauty of its form, and in many cases of the perfection of its workmanship. The plates are accompanied with explanatory notices written by Dr. Seler, assistant director of the museum.

—— Alterthümer aus Guatemala. *Berlin*, 1895. Fol., pp. 30; with 104 illustrs., chiefly of pottery. (Extr.) 5s.

"Antiquities from Guatemala."

—— Die alten Ansiedelungen von Chacula im Distrikte Neuton des Departments Hurchetenago der Republic Guatemala. *Berlin*, Reimer, 1901. 4°, pp. 213; with 50 pls. and 282 text illustrs. (some pottery). 40 m.

"The ancient settlement of Chacula, in the Guatemala Republic."

SELIWANOFF (A. W.).—Porcelain and Faïence of the Russian Empire. Descriptions of the factories, with facsimile of marks. *Wladimir*, 1903. 8°. pp. vii-174; with 25 lith. pls. 7s. (In Russian.)

A supplement of 43 pp., with 6 additional pls. of marks, appeared in 1904.

SÉLLIER (Ch.). — Les curiosités du vieux Montmartre. Les moulins à vent. La porcelaine de Clignancourt. *Paris*, 1898. 12°, pp. 48. 2 fcs.

"The curiosities of old Montmartre. The windmills. The Clignancourt porcelain."

SÉLLIÈRE (Collection Baron A.).—Catalogue of sale. *Paris*, 1890. 4°, pp. 108; with 40 pls. (9 of ceramics). 20 fcs.

Luca della Robbia and his school, Nos. 1-20; Italian majolica, Nos. 21-85; faïence and stoneware, Nos. 86-186; Sèvres porcelain, Nos. 374-388; Dresden, Nos. 389-391; Oriental porcelain, Nos. 392-427.

SEMPER (G.).—Wissenschaft, Industrie und Kunst. Vorschläge zur Anregung nationalen Kunstgefühles bei dem Schlusse der Londoner Industrie-Ausstellung. *Braunschweig*, 1852. 8°, pp. 76. 2 m.

"Science, Industry, and Art. A sketch on the best means of stimulating the national artistic feeling on the occasion of the closing of the Industrial Exhibition in London."

Obliged to leave Germany, where his advanced political opinions did not allow him to stay in safety, Semper, the architect of the Dresden theatre and other fine buildings in Saxony, took refuge in London, just at the time

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when the first International Exhibition was in course of preparation. Prince Albert, with whom he was thrown into communication, is said to have entertained the highest consideration for his scheme of improvement in the conditions of industrial art, and to have often listened to his advice regarding the best means of fostering the advance of artistic education in England. He advocated, above all, the formation of public collections, where artists and craftsmen could look for inspiration at the finest examples of ancient workmanship. His German biographers assert that Sydenham Palace and the South Kensington Museum were only the realisation of schemes originally drawn by Semper, and they claim for him the credit of having been the father of our museums of industrial art.

SEMPER (G.). — Der Stil in den technischen und tektonischen Künsten, oder praktische Æsthetik. *Frankfurt a. M.*, 1860-63. 2 vols. 8°; with 20 col. pls. and 364 illustrs. 36 m.

"On style in the technical and applied arts, or practical æsthetics."

Ceramics, vol. ii., pp. 1-208.

SENFT (F.).—Die Thonsubstanzen (Kaolin, Thon, Lötz, Lehm, Letten, und Mergel) nach Entstehungweise, Bestand, Eigenschaften, und Ablagerungsorten. *Berlin*, 1879. 8°, pp. 94. 3 m.

"The earthen materials (kaolin, potters' clays and marl); their occurrence, constitution, properties, and places of extraction."

SEN-RIOU-SHY. — Rakouyaki-hinoo. S.l., 1733. Pp. 64; with text illustrs.

"The secrets of the Rakou pottery."

A copy of this work, which treats of the processes of Japanese pottery manufacture from the preparation of the clay to the construction of the ovens, and the composition of glazes and colours, is in the library of the "Ecole Orientale," at Paris.

SERVANZI COLLIO (S.).—Prospetto di altare nella chiesa collegiata di Monte Cassiano, provincia di Macerata, stupendo lavoro dell arte figulina, descritto. *Camerino*, 1870. 8°, pp. 32.

"View of an altar in the Collegiate Church of Monte Cassiano, a splendid work of the ceramic art."

It is an architectural structure in majolica, partly white and partly coloured, standing 6 m. 54 cent. high and 3 m. 90 cent. broad. Figures and subjects in relief complete this elaborate monument, which bears the dates 1527-1532.

SEYFFER (Collection Otto).—Stuttgart, 1887. 4°, pp. 144; with 8 pls. 6 m.

Catalogue of sale.

Ancient stoneware, Nos. 1-243; miscellaneous pottery, Nos. 244-280; majolica, Nos. 281-329; porcelain, Nos. 330-405.

SHAW (Henry).—Specimens of tile pavements drawn from existing authorities. *London*, Pickering, 1858. 4°, pp. 18, not numbered, and 47 pls. in colour. £1, 10s.

In publications of an earlier date the rude tiles of mediæval times had been reproduced by a rough typographic process, and printed in red, by means of a wooden form, upon yellow paper. Chromolithography, no longer on its trial, was resorted to in the preparation of this work, in order that the proper colour of the examples and the minute intricacies of a complicated tracery could be adequately rendered. Formerly, the tiles were reproduced as isolated specimens; Shaw gave representation of the whole scheme of several important pavements, drawn with a neatness and accuracy which denote the joint work of a learned archæologist and a skilful designer. The book is made up, first, of two special monographs; the Jervaulx and the Chertsey Abbeys, with plates and historical notices; each of these monographs has also been issued in a separate form. The rest is composed of examples drawn from various sources in England and on the Continent; in all cases an arrangement is given so as to show the pattern formed by the combinations of several tiles. A short historical introduction is prefixed to the plates. It contains a reprint of a paper by W. Burges which appeared in *The Builder*, 1855. This fine volume is worthy, in all points, of comparing with the valued archæological works with which Shaw has associated his name.

SHAW (S.).—History of the Staffordshire Potteries, and the rise and progress of the manufacture of pottery and porcelain; with reference to genuine specimens and notices of eminent potters. *Hanley*, 1829. 12°, pp. 244. Printed for the author. £1. Reprinted by Scott & Greenwood. *London*, 1900. 12°.

At the time when Simeon Shaw gave to the inhabitants of the "Potteries" his unpretentious account of the rise and development of the staple industry of the district, the trade had just

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entered upon a period of comparative lull. For more than a century the activity displayed in an unswerving course of technical improvements, and the ever-increasing prosperity which had rewarded the efforts of the manufacturers, had left no room for any other considerations but the enjoyment of a well-deserved success, and a blind confidence in the coming of a still more brilliant future. Things were, however, beginning to take a more quiet turn. People had, then, enough leisure to cast a backward glance at the accomplished journey, and to call to mind the remembrance of its most glorious stages. The "Potteries" men, when chatting together over a glass at the ale house, were already alluding to the past as "the good old times." Examples of many a half-forgotten style of manufacture were produced and examined with knowing curiosity. Enoch Wood was forming the first collection of Staffordshire ware. Shaw realised that the recollection of the departed masters and their neglected methods, still alive in the place, had to be gathered, while they were still fresh in old people's memory. Ponderous tomes of country histories had, it is true, been published, or were being prepared by erudite compilers. But their contents referred chiefly to ancient families, old buildings, and obsolete customs; and the doings of the masters of the craft, as well as the annals of their trade had been overlooked everywhere. A native of the Potteries, Shaw had, from his young days, listened to many tales told by men whose fathers and grandfathers had taken their share in the development of the local industry. He decided to write, for our benefit, the unpublished chronicles of the potters' art in Staffordshire. It was not, however, without some apprehension of exciting criticism that he ventured to put into print, as he says in the preface, "the gossiping recollections of his friends and neighbours." As might have been expected, the common place talk of his days would, later on, constitute by far the most interesting portion of the little volume. If we set aside a few passages worded in a confused and sometimes misleading form, the book will always be a reference one for the student of early Staffordshire pottery. All subsequent writers on the subject have derived their information chiefly from this modest volume, and much is still to be learned from it.

Encouraged by the success he had as a local historian, Shaw prepared and began the publication of a more important work: *The History of the Borough of Stoke-upon-Trent.* But pecuniary resources failed him after the eighth monthly part had been issued. Subscribers were not forthcoming in sufficient number, so, unable to proceed with the printing, he had to accept the offer of his collaborator, J. Ward, who took upon himself all the risks of the enterprise, and brought it successfully to an end under his own name.

—— The chemistry of the several natural and artificial heterogenous compounds used in manufacturing porcelain, glass, and pottery, by Simeon Shaw, LL.D., author of *Nature Displayed*, etc., etc. *London*, printed by Lewis, 1837. 8°, pp. 685; portrait. £1, 10s. Reprinted by Scott & Greenwood. *London*, 1900. 8°.

A practical potter will not find much to praise in this voluminous tome, for the preparation of which all the treatises of chemistry available at the time seem to have been put under contribution. Desultory quotations, accompanied by the writer's personal remarks, succeed one another in an undigested and indigestible chaos of scientific formulas and empirical recipes, as unintelligible to the student of the theory of the art as they are useless to the practical potter. The work ends with a lengthy nomenclature of natural elements, so strangely arranged in tabular form that this part alone should suffice to give credence to the popular report that, towards the end of his life, Shaw was not in the complete possession of his mental faculties.

SHEPPARD (Th.).—Early Hull tobacco pipes and their makers. *Hull*, Museum publications, 1902. 8°, pp. 28; with num. illustrations. 1s.

This collection of tobacco pipes of the seventeenth century is said to be the most complete in existence.

SHOKO ROJIN. — Kohon Meibutsu Ruischu. S.l., 1787. 18 parts. 8°; with illustrs. (some col.).

"Collection and records of famous utensils, for the most part used in the tea ceremony. Compiled by Shoko Rojin."

A copy of the work is in the Nat. Art Library, South Kensington Museum.

SHORTT (W. T. P.).—Sylva antiqua Iscana, numismatica, quinetiam figulina, or Roman and other antiquities of Exeter, etc. *Exeter*, Featherstone (1841). 8°. 5s.

Figuline antiquities. The Roman pottery and Samian ware found at Exeter. Pp. 110-145, with 5 lith. pls.

SHRIGLEY and HUNT.—Sketches of a few of the works in . . . mural decoration and art tiles. *London*, 1879. Lith. pl. 4°.

SHURLOCK (M.).—Tiles from Chertsey Abbey, Surrey; representing early romances' subjects. *Lon-*

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don, W. Griggs, 1885. Fol., pp. 33; with 41 col. pls. £2, 2s.

No vestige remains above ground to indicate the spot where once stood the monastic building of which the tiles reproduced in this fine and rare volume formed the pavement six hundred years ago. A large number of them were discovered in the work of excavation conducted on the site of Chertsey Abbey. The finds were temporarily exhibited in the Royal Museum of Architecture in London; a portion of the tiles were subsequently deposited in the British Museum.

The series selected for reproduction in actual size by Mr. Manwaring Shurlock may be said to represent the most elaborate and interesting mediæval tiles ever found in England. Subjects from the romances of "Richard Cœur-de-Lion" and "Sir Tristem" are illustrated upon them. Although it has not been possible to reconstitute the complete scheme of the design, we can judge from the care displayed in each of these separate subjects that in the early days of Gothic architecture a pavement was not treated, as in after times, as an indifferent portion of the general decoration, and required nothing more than an endless repetition of the geometrical combinations obtained with tiles of various shapes and colours. We see that, with no other means at his disposal than red and yellow clays, the tile-maker had bravely attempted to produce an immense picture which, by the importance of the conception and the artistic workmanship of all the integral parts, could rival in interest and beauty the sculptures of the porch and the frescoes of the chancel.

SIBENALER (J. B.).—Conference donnée à la Société géologique de la Province de Luxembourg sur les anciennes faïences de la région luxembourgeoise, etc. *Arlon*, Poncin, 1897. 8°; pl.

"Lecture on the ancient faïence of Luxemburg."

SIBTHORP (Rev. Waldo).—A catalogue of porcelain and pottery, Oriental, European, and English, the property of the Rev. R. W. S. *Nottingham*, 1874. 8°, pp. 55; with 60 photographs. Privately printed. At the auction sale of the collection one copy of this catalogue sold for £7.

SIEBOLD (Ph. Fr. von).—Nippon. Archiv zur Beschreibung von Japan. *Leiden*, 1832-52. Fol. A chapter on ceramics, illustrated with 11 col. pls.

SIEBOLD (Henry von).—Notes on Japanese archæology; with special reference to the stone age. *Yokohama*, 1879. With 3 photos.

SILVA (J. F. de).—Arte da Porcelana ou tractado sobre o modo de fazer à porcelana. Por M. O. Conde de Milly. Traducido do Francez . . . por J. Ferreira da Silva. *Lisboa*, na impressao regia, 1806. 12°, pp. 266; with 4 pls. 3 fcs.

"The art of porcelain; a treatise on the manufacture of porcelain by Comte de Milly. Translated from the French, by order of the Prince Regent, by J. F. de Silva."

Part iii. of the appendix treats of the porcelain of Rio de Janeiro.

—— L'arte de Luceiro, ou Tractado sobre o modo de fazer as louças de Barro mais grossas, traducido do Francez, etc. *Lisboa*, 1804. 12°, pp. 204; with 3 pls. 3 fcs.

"The art of pottery; a treatise of the manner of making clay vessels of the largest dimensions. Translated from the French."

Contains curious particulars concerning the old French faïence factories, particularly those of the region of Lyons.

SILVESTRE (A.).—Les anciennes faïences de Carouge. *Genève*, 1901. 4°; illustrs. (In: *Nos anciens et leurs œuvres.*)

"The ancient faïences of Carouge."

SIMAKOFF (N.).—Recueil de l'art décoratif de l'Asie centrale. *St. Petersbourg*, 1883. 50 chromolith. pls. £3.

"Selection of examples of the decorative arts of Central Asia."

SIMONE (G. de).—Processo per stampare le stoviglie sopra e sotto vernice, per soveana determinazione palesato. *Napoli*, 1828. 4°, pp. 15.

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"The process of printing upon the pottery, over and under the glaze, presented in absolute rules."

SIMONIN.—Les grands ouvriers. Bernard Palissy. *Paris*, Hachette, 1867. 18°, pp. 16. 1 fc.

SITTE (C.).—Vortrage aus dem keramische Fackenlehrer Curse. *Salzburg*, 1883. 8°, pp. 52; autographed and illustr. with pen-and-ink sketches. 8 m.

"Essays extracted from the lectures of a professor of practical ceramics."

—— Zur Geschichte der Gmunder Majolika-Fabrikation. 1887. 4°, pp. 8; with 4 illustrs. (Reprint from the *Kunst und Gewerbe.*)

"History of the faïence manufacture in Gmunden."

It is only of late years that the faïence manufactories of Austria have found their historian. From documents preserved in the town, as well as from dated pieces, M. Camillo Sitte has been able to establish that painted faïence with staniferous glaze was made at Gmunden as early as 1617.

—— Zur Geschichte der salzburger Weissgeschirr-Fabrikation. 4°, pp. 14; with 7 illustrs. (Reprint from the *Kunst und Gewerbe.*)

"History of the white ware manufacture at Salzburg."

An Austrian custom of the last centuries was that among the articles that the bride was expected to bring into the house on the occasion of her marriage, a dish and a jug of painted faïence should always be included. Hence the number of gaily and often richly decorated pieces of ancient faïence still in the possession of the Salzburg old families. The records of local manufacture investigated and summarised by the writer refer chiefly to the white faïence works established by J. M. Moser, at Riedenburg, in 1736, and conducted by his successors until 1860.

SITTL (K).—Die Phineusschale und ähnliche Vasen mit bemalten Flachreliefs. *Wurzburg*, 1892. 4°, pp. 23.

"The Phinean tazza and other vases with painted surface reliefs."

SIX (Jan).—Vases polychromes sur fond noir de la period archaique. *Paris*, Levy, 1888. Fol., pp. 34; with 2 pls. and 8 illustrs. 3 fcs. (Reprint from the *Gaz. Arch.*)

—— Drei Lekythen. *Athen*, 1893. 8°, pp. 5; and 3 col. pls.

"Three Lekythies."

SKELTON.—Patterns of encaustic Tiles found in the ruins of the Priory dedicated to Saint Dionysius near Southampton, drawn and engraved from the original tiles and fragments in the collection of A. H. & T. A. Skelton, at St. Denys. *Southampton*, Skelton, Vincent's Walk, 1857. Sm. 4°; lith. title-page and 20 pls. printed in red and yellow.

Of this work only four copies were printed.

SLOSSON (Mrs. Annie).—The China-Hunters' Club; by the youngest member. *New York*, Harper Bros., 1878. Sq. 8°, pp. 274; with 32 illustrs. 10s.

Fashionable society in Littleville—a name under which the anonymous author has thinly veiled that of one of the chief cities of the United States—had exhausted the usual range of refined entertainments. To get out of Shakespearean readings, Goethe sandwich parties and other intellectual pastimes, a select circle of ladies and gentlemen conceived the idea of starting a ceramic club. The promoters of this novel and bold scheme had, more or less frequently, peeped through the pages of the standard ceramic books, and were not consequently without a smattering of knowledge. But the rank and file of the rapidly enrolled members of the club were still—as regards the history of old pots and their makers—in the pure enjoyment of that blissful state of innocence which makes a tyro collector exultant at every scrap of instructive information he manages to worm out of his colleagues. They organised, in groups of two or three, ransacking expeditions through the rural villages, and pounced eagerly upon every bit of old pottery that could be ferretted out of ancient homesteads. We may imagine the pleasure they derived from the exciting hunt. Happy Arcadians, sauntering through verdant valleys where the loaded branch bent itself towards the hand of the fruit gatherer, and an abundant crop rewarded each of their venturous rambles. New Robinson Crusoes, in an unexplored crockery land, each turn of the way offered to their covetous eye a

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fresh discovery. Periodical meetings were held, at which the booty brought back by each member was submitted to the admiration of all, and commented upon by the recognised authorities. What gratifying acquirements had, after a few months, resulted from such an instructive intercourse. One of the lady members confessed that up to that time the name of Wedgwood had suggested to her mind nothing more than mortars of a particular material. Another owned that she had always thought Spode was the name of a place. With what rapidity the cupboards and china-cabinets had been filled with cracked pitchers and blue printed plates. How confident in the inestimable value of such specimens were their elated possessors. No invidious comparison with the ceramic collections of the old world was ever indulged in. Each precious store, the fruit of local collecting, had only to vie with others gathered from similar sources. All went well, and smooth was the course of enjoyment, until improved knowledge threw a brand of discord into the camp. One section of the club had been singularly successful in garnering an imposing number of examples of the hard porcelain that an English writer had introduced as being the production of the Lowestoft factory. It was considered important that the china thus collected should be of English origin. Alas! a few sceptic spirits had the audacity to question the origin of the so-called "Lowestoft china," and to assert that it was nothing else but common Chinese porcelain made for the foreign markets. After a stormy sitting, in which the discussion waxed fierce and passionate on both sides, the Lowestoft party decided that they would secede from the society rather than be exposed to hear any further doubt expressed as to the English character of their treasured specimens. And thus came to an abrupt end the "China Hunter Club," which had begun under such promising auspices. Its short-lived existence had certainly little influence on the advance of ceramic history, but it will not have been altogether fruitless, since it has been the cause of the publication of a very amusing and witty book.

SMILES (S.).—Josiah Wedgwood, F.R.S. His personal history. *London*, J. Murray, 1894. 8°, pp. 304; portr. 6s.

The author of *Self-Help* was over eighty years of age when he added to his gallery of great Englishmen this somewhat attenuated picture of the greatest of all English potters. He claimed to have based his work on the contents of documents handed to him by the Wedgwood family, which had never been investigated before. Nothing of importance came out from the investigation of these papers; the book contains nothing that had not been related by previous biographers. The expectation raised by the sub-title, "A Personal History," is by no means satisfied. It seems to promise an account of the private life of the man, independent of his public career as a manufacturer; but it does not contain any such chatty recollection of his social manners and habits, any familiar anecdotes, or scraps of unwritten tradition, as would warrant the adoption of such a title. Like all the other lives of Wedgwood, this one is full of his experiments and discoveries in the potter's art. Even the actual circumstances of Wedgwood's death, the tradition of which is preserved in the family, were never noticed by his biographer.

SMITH (Cecile).—Edinburgh Museum of Science and Art. Catalogue of a collection of Greek, Etruscan, Roman bronzes, fictile ware, etc., presented to the museum by Sir Hugh Hume Campbell, Bart. *Edinburgh*, 1887. 8°, pp. 23; with 8 photos. (3 of vases). Introduction. Greek vases, pp. 5-12.

—— Catalogue of the Greek and Etruscan vases in the British Museum. Vol. iii. Vases of the finest period. *London*, 1896. 4°, pp. 425; with 28 pls. and text illustrs. £1, 6s.

—— See **Foreman Collection.**

SMITH (Ch. Roach).—Collectanea antiqua; etchings and notices of ancient remains, illustrative of the habits, customs, and history of past ages. *London.* 6 vols. 8°. 1843-1868.

Contains several articles on Roman pottery. Vol. I.—Potters' marks discovered in London; Roman pottery found at Etaples. Vol. II.—Roman urns, vases, etc., found at Colchester. Vol. III.—Inscribed Romano-Gaulish vase in the Louvre. Vol. IV.—Romano-British pottery. Vol. VI.—Remains of Roman pottery on the banks of the Medway, etc.

—— Antiquities of Richborough, Reculvers, and Lyme, in Kent. Illustrated by F. W. Fairholt. *London*, 1850. 4°. Pottery and potters' kilns, pp. 58-74.

—— Descriptive catalogue of his museum of London antiquities. *London*, 1854. 8°; with 16 pls. and text illustrs. 7s. Roman pottery, pp. 13-57. Mediæval pottery, pp. 113-122.

—— Illustrations of Roman London. *London*, 1859. 4°. £1, 5s.

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Pottery, pp. 78-110; and pls. 24-29.

M. R. Smith has contributed many articles on Roman pottery to the antiquarian serials of his time.

SMITH (Ed.).—Moghul colour decoration of Agra described and illustrated. *Allahabad*, 1901. 4°, pp. 28; with 103 pls. (53 col.). £1, 13s.

Wall tiles in Indian architecture.

SMITH (G.).—The Laboratory or School of Arts. *London*, 1739. 5th ed., 1770. 8°; pls. Enamelling and enamel painting, pp. 40-54. The art of painting upon glass, together with the methods of preparing the colours for potter's work, or Delft ware, pp. 80-104. 10s.

Compiled from German and other foreign authors.

SMITH (H. E.).—Reliquiæ Isurianæ; the Remains of the Roman Isurium (now Aldborough, Yorkshire). *London*, 1852. 4°. Fictilia, pp. 51-54; and plates 28-33.

—— Archæology of the Mersey District. Pottery, plates. (In the *Lancashire and Cheshire Hist. Society*, N.S., vols. vi.-xii., and 3rd series, vol. i.)

SMITH (R. H. Soden).—Catalogue of the collection of English pottery and porcelain exhibited on loan at the Alexandra Palace in 1873. *London*, 1873. 8°, pp. 104.

The collectors of English pottery and porcelain gathered in full force for the first time at the Loan Exhibition of the Alexandra Palace. They wanted to place boldly before the eye of the public the still unfamiliar productions of the early potters, anxious to see whether the moment had not come to convert many lovers of foreign ware to a due appreciation of the merits of national ceramics. Fate had decreed that they should not see their expectation realised on that occasion. A fierce fire destroyed the Palace, and very few of the admirable specimens lent for exhibition were rescued from the ruins. The catalogue was still in the printer's hand when the collection it describes was burnt; it was never issued, and only a few uncorrected copies were struck for the benefit of some exhibitors, friends of the author.

—— A list of books and pamphlets in the National Art Library on pottery and porcelain. 2nd ed. *London*, 1885. 8°, pp. 147. 1s.

In the first edition Soden Smith, head librarian at the South Kensington Museum, had only entered the titles of the books entirely devoted to ceramics. In the much-increased list, he published a few years after, all the publications on art and archæology, such as general histories of art, reviews, magazines, transactions of antiquarian societies which contain some reference to pottery, were included.

—— Loan collection of English pottery in the Edinburgh Museum. *Edinburgh*, 1889. 8°, pp. 64. 1s.

Notwithstanding the loss of his specimens in the fire at the Alexandra Palace, Soden Smith's collection of salt-glazed ware grew, in after years, to be one of the most complete ever brought together. He was always willing to exhibit it in public museums. His catalogue, an interesting document for the history of old English pottery, was printed on the occasion of its exhibition in the Edinburgh Museum of Science and Art, a short time before the death of the collector.

SMITH (Sir R. Murdoch).—Edinburgh: Museum of Science and Art. Guide to the Persian collection. *Edinburgh*, 1896. 8°, pp. 16; 1 pl.

SNELL (H. J.).—Practical instructions for enamel painting on glass, china, tiles, etc., to which are added full instructions for the manufacture of the vitreous pigments required. *London*, s.d. 8°; with 12 illustrs. 2s. 6d.

SOIL (E.).—Recherches sur les anciennes porcelaines de Tournay. Histoire; Fabrication; Produits. *Paris*, R. Simon, 1883. 8°, pp. 376; with 20 pls. 12 fcs.

"Essay upon the ancient porcelain of Tournay. History, Manufacture, Products."

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The manufactory of soft porcelain established at Tournay by Peterinck of Lille in 1750 has had its glorious days; the productions of the best period were of the highest order, either for beauty of paste or elegance of shapes and decoration. The porcelain made at Tournay was overlooked for a time by the china collectors, and little or nothing was known about its history. Mr. Soil, a distinguished *avocat* of the town, took the cause in hand, and recovering one by one the scattered evidence which referred to the ancient manufactory, has fixed for ever, in a learned memoir, the half-obliterated recollections of its past existence. The annals of the works are traced from year to year almost without a break. The list of artists and workmen is given at full length, and to the name of the most prominent among them is affixed a short biographical notice. The second half of the volume is occupied by a descriptive list of all the figures, vases, and other objects made at the works, followed by an account of the various styles of decoration which characterise the different periods. It is needless to say that this part of the work, taken in connection with the plates, on which many of the objects described are represented, is of great service for the identification of unmarked specimens.

SOIL (E.). — Une faïencerie tournaisienne au xvii^e^ siècle (1688-1704). *Tournay*, 1884. 8°.

"A faïence manufactory at Tournay in the seventeenth century."

—— Potiers et faïenciers tournaisiens. *Lille*, 1886. 8°, pp. 220; with 20 col. pls. 10 fcs.

In the volume he devoted to the history of the Tournay porcelain, the writer refrained purposely from touching on the subject of pottery and faïence of local manufacture; consequently, this second work is completely independent of the first, and contains no repetition of what has already been recorded. It comprises five chapters. I. Roman and Frankish periods. II. Mediæval times. III. History of the craft from the Middle-ages to the eighteenth century. IV. The faïence makers. V. Tobacco pipes; stoneware; additional documents on the porcelain manufacture.

The third chapter is of peculiar importance for the general history of the potters' craft. It gives the names of the pot-makers established at Tournay from the year 1230, and also transcripts of the trade regulations, the earliest of which bears the date 1407; together with ancient documents unpublished before, and of particular interest. These refer mostly to the making of the common pottery used by the people for daily purposes, of which several illustrations are given on the plates. We confess that the quaint earthen vessels, fashioned in a rude way by some village potter of ancient times, have for us a special attraction. In many instances they exhibit an impressive stamp of native taste, a striking power of invention. The wretched toiler of the clay, to whom a drudgery work barely afforded the means of supporting a miserable existence, occasionally found pleasure and pride in executing an exceptional piece in which imagination and technical skill were certainly not wanting. Very few of these modest masterpieces of the nameless craftsmen of yore have escaped destruction. We like to look at such specimens as are preserved in our collections, or to read about those that are described in the ceramic monographs.

The stanniferous faïence made at Tournay during the eighteenth century never rose above a common-place imitation of the Dutch and French ware. Nevertheless the history of its manufacturers and of the difficulty they had to contend with is not without affording some useful information with respect to the state of the ceramic industry at one of its most prolific periods.

SOLDI (Emile).—Les arts méconnus. Les nouveaux musées du Trocadero. *Paris*, E. Leroux, 1881. 4°, pp. 531; with 400 illustrs. 10 fcs.

"The disregarded arts. The new museums of the Trocadero."

Chapter iii. is devoted to Persian art, and treats of the enamelled bricks, wall tiles, faïence, etc. (pp. 170-264). In Chapter v., "American art," the antique vases and terra-cotta statues of Peruvian and Mexican manufacture are briefly dealt with.

—— Les médallions de David d'Angers; prècédés d'une préface par E. Soldi. *Paris*, A. Levy, 1883. 4°, pp. 16, and 125 plates of the medallions engraved, in large size, by the Collas process. 40 fcs.

A selection from the terra-cotta medallions executed by the master. The volume contains a portrait of David d'Angers engraved after the painting of Hebert, and a biographical notice.

SOLON (M. Louis).—Inventions décoratives. Choix de compositions et de motifs d'ornementation. *Paris*, Morel, 1864. Fol.; 50 etched pls. 35 fcs.

"Decorative fantasies. A selection of ornamental motives."

Several of the sketches etched in this volume have been executed at the Imperial Manufactory of Sèvres, to which the author was attached since 1859.

—— The art of the old English potter. *Derby*, W. Bemrose, 1883. 4°, pp. xiii-214; with 50

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etchings by the author. £5, 5s. 10 copies on Japanese paper.

—— A second edition, in 8° size, and illustrated with pen and ink sketches, appeared in 1885. Of this 200 copies were printed on large paper, with the illustrations on India paper.

—— Another edition was published in America, by Appleton. *New York*, 1887. 8°.

Slip ware, salt-glaze, and other quaint productions of the old English potter, possess a character of strong originality sufficient in itself to induce a French artist, who had made England his country of adoption, to collect and study a class of pottery so unreservedly disregarded by Continental amateurs. This book, the outcome of ten years passionate collecting, is illustrated by specimens in the possession of the author, and chiefly found in "The Potteries."

—— The Queen's Jubilee Vase, presented to Her Majesty by Mintons, Limited. Printed by Bemrose & Sons. *London* and *Derby*, 1887. 8°, pp. 12; with 4 collotype pls. Privately printed.

—— On some fragments of English earthenware lately discovered at Derby. *Derby*, 1887. 8°, pp. 9; vign. (Reprint from the *Journal of the Derbyshire Arch. Society.*)

An article of no special interest, written upon a find of miscellaneous fragments of pottery of no particular importance.

—— Salt-Glaze. The catalogue of a small collection now exhibited in the Technical Museum at Hanley; to which is prefixed a short disquisition on Salt-Glaze ware, by the collector. *Hanley*, Albut & Daniel, 1890. 4°, pp. 27; with 11 phot. pls. 5s.

The collection lent by the author contained 122 specimens of old English stoneware and salt-glaze.

—— The ancient art stoneware of the Low Countries and Germany or "Grès de Flandres" and "Steinzeug"; its principal varieties, and the places where it was manufactured during the sixteenth and seventeenth centuries. *London*, printed for the author at the Chiswick Press, 1892. 2 vols. 4°, pp. x-386; with 20 etched pls. and 210 illustrs., head and tail pieces drawn by the author. £5, 5s., and £10, 10s. on Japan paper.

Flemish and German stoneware had been admitted in the ceramic collections long before any particulars concerning their origin and history had come to hand. The searching inquiry instituted in Germany and Belgium dispelled the mystery with which they were enveloped, only a few years ago. As the English collector had had so far no occasion of reading an account of the labours and discoveries of foreign archæologists presented in his own language, this work, which contains a synopsis of all the dates and facts lately ascertained, was compiled for his benefit. The plan followed by the writer was to master and condense the contents of the various monographs prepared by painstaking specialists, each of whom had circumscribed the field of his research to one particular centre of manufacture. To reconcile together the conflicting conjectures propounded in these disjointed chapters of an incomplete history, from wide apart standing points, was the next, and least easy part of the task. This could only be accomplished by a conscientious study of the ancient stoneware preserved in European collections, and testing the plausibility of many startling assertions by a comparative examination of the best typical examples. By confronting the text with the original objects which were supposed to support some untenable theory, a very different conclusion from the one entertained by an acknowledged authority has been arrived at in the present work. It sets no claims at being a definite story of ancient stoneware; its aim has been to sort and classify a mass of materials full of precious information, but to each of which the same degree of confidence cannot be accorded; it is a step on the right way, but much has to be done before the questions still in suspense are finally settled.

—— Exhibition of works by L. M. Solon at Phillips', Her Majesty's potters (*sic*), Mount Street, Grosvenor Sq., July, 1897. 16°, pp. 11; with 2 pls.

Some numbers are accompanied with a description of the subjects represented on the vases.

—— Pottery Worship. The fallen Idols. A series of detached papers dealing with subjects

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usually neglected in the general histories of the ceramic art, read before the members of the North Staffordshire Literary and Philosophical Society by M. Louis Solon. *Stoke on Trent*, 1898. 16°. Priv. printed.

Contents:—The Noble Bucearos, pp. 32. Jacobas Kannetjes, pp. 15. The Perpetual Lamp, pp. 8. The Enigmatic Murrhine Vases, pp. 48. Old Celadon, pp. 36; Fossil Pottery, pp. 30. Terra Sigillata, pp. 33.

SOLON (M. Louis).—The manufacture of pottery in Staffordshire during the last century. *Stafford*, 1901. 12°, pp. 11. (Reprinted from the jubilee number of the *Staffordshire Advertiser*.)

—— Léon Arnoux, 1816-1902. *Stafford*, 1902. Sq. 16°, pp. 12. (Reprinted from the *Staffs. Advert.*)

Before he came to England, in 1849, Mr. Arnoux had already acted for a few years as a director of the porcelain manufactory established by his father at Valentine (Haute Garonne). Although he entered Minton's China Works merely as a student of the English processes of manufacture, it was not long before Mr. H. Minton, then the head of the firm, had recognised what a valuable assistance could be expected from him as a collaborator, and he asked the new-comer to take a share in the technical and artistic direction of his factory. The rapid development of the English ceramic industry at that period has now become a matter of history. Mr. Arnoux had a hand in most of the improvements which were introduced in all branches of the art, and in the innovations which soon raised Minton's to the first rank among the chief manufactories of Europe.

—— A history and description of the old French faïence, with an account of the revival of faïence painting in France. *London*, Cassell & Co., 1903. 8°, pp. xvi-189; with 24 col. pls. and 54 pls. in half-tone. £1, 10s.

All the chief factories of France are successively passed under review. The movement, initiated towards 1840 by some curious personages, half-potters, half-artists, whose ambition was to revive the lost art of the faïence painter, is related in the appendix. It is only a brief sketch of the history of a most interesting period, which deserves to have its special historian, as it led to the complete transformation of ceramic manufacture all over Europe.

—— A brief history of old English porcelain and its manufactories; with an artistic, industrial, and critical appreciation of their productions. *London*, Bemrose & Sons, 1903. 8°, pp. xvi-256; with 20 col. pls. and 48 pls. in collotype. £2, 12s.

A special feature of this volume is that the larger number of illustrations reproduce pieces in private collections never published before; information obtained by the author from private sources are also printed in it for the first time.

—— A history and description of Italian majolica; with a preface by W. Burton. *London*, Cassell, 1907. 8°, pp. xvi-208; with 24 col. and 49 half-tone plates. £2, 2s.

—— Pâte-sur-Pâte, by M. L. Solon, reproduced by kind permission of *The Studio*, published by Mintons, Ltd., China Works, Stoke-upon-Trent, 1906. Fol., pp. 13; with 10 pls. in heliogravure. Priv. printed.

Description of the process of china decoration in Pâte-sur-Pâte, as it was practised by the writer, first at the Imp. Manuf. of Sèvres from 1858 to 1870, and since then at Minton's China Works. The article had appeared in *The Studio* in 1894.

SONNE (Dr. W.).—Hygiene der keramischen Industrie. *Jena*, G. Fischer, 1896. 8°. Part 30 of the *Handbuchs der Hygiene* of Dr. Th. Weyl, pp. 907-942.

"Hygiène of the ceramic industry."

The diseases incident to the practice of the trades of tile, earthenware, and porcelain making are dealt with in separate chapters, and advice is given as to the precautions that should be taken to guard against those diseases. A list of the books and articles written on the subject is placed at the end of the paper.

SONNTAG (Z.).—Catalogue développé de la collection des matières céramiques de l'Ecole Imp. et Roy. professionnelle de l'industrie de la terre et des industries qui s'y rattachent, étab-

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lie à Znaïm. *Znaïm*, impr. Lenk, 1883. 8°, pp. 85.

"Descriptive catalogue of the collection of ceramic materials in the Imp. and Roy. technical school of the clay industry, and the industries related to it, established at Znaïm."

The Znaïm ceramic professional school, situated near Vienna, is maintained at the cost of the Austrian Government. French translation of the German catalogue published same year.

SORBETS (Dr. Leon).—Faïencerie de Samadet (Landes). *Dax*, 1895. 8°, pp. 19. (Reprint from the *Revue de Borda.*)

"The faïence factory of Samadet."

Samadet produced imitations of the Moustiers faïence, always without marks, and consequently difficult to identify. The works were in existence from 1732 to 1832.

SOULAGES (Collection).—Catalogue of the Soulages collection; being a descriptive inventory of a collection of works of decorative art, formerly in the possession of Jules Soulages of Toulouse, now, by permission of the Committee of Privy Council for Trade, exhibited to the public at the Museum of Ornamental Art, Marlborough House. By J. C. Robinson, curator of the Museum of Ornamental Art. December, 1856. *London*, Chapman & Hall. 8°, pp. 200. 5s.

This collection was acquired by a syndicate of high-spirited amateurs, and subsequently purchased from them, at cost price, by the Government. It became the nucleus of the South Kensington Museum. Majolica ware, 133 Nos.; Palissy ware and French faïence, 22 Nos.; Flemish stoneware, 7 Nos.; Della Robbia ware, 2 Nos. Each section is prefaced with a historical notice; majolica marks are given in the appendix.

SOULTRAIT (Cte. de) et THIOLLIER (F.).—La Bastie d'Urfé. *Saint Etienne*, 1894. Fol., pp. 57; with 74 heliogr. pls. 50 fcs.

A monograph of the Castle of La Bastie d'Urfé It contains a chapter describing the majolica tile pavement attributed to Masco Abaquesne of Rouen, illustrated with 3 pls.

SOURDEVAL (C. de).—Une nouvelle poterie d'Avisseau. Notice sur cette famille. *Tours*, 1859. 8°.

"A new pottery of Avisseau. Notice of his family."

SPANO (G.).—Iscrizioni figulinarie sarde raccolte ed illustrate da G. S. *Cagliari*, 1875. 8°, pp. 61. 1 pl.

"Ceramic inscriptions from Sardinia."

SPARKES (J. C. L.).—A handbook to the practice of pottery painting, by John C. L. Sparkes, headmaster of the National Art Training School, South Kensington, director of the Lambeth School of Art. *London*, Lechertier, 1878. 16°, pp. 78.

—— Notes on some recent inventions and applications of Lambeth stoneware, terra-cotta, and other pottery, for internal and external decoration. *London*, 1880. 8°, pp. 52; with 18 illustrs. and marks.

A ferment of transformation was permeating the Lambeth Pottery Works when this paper was read before the members of the Society of Arts, London. The stoneware body, of which such an admirable application had been made to drain pipes, sanitary ware, and chemical utensils, was being employed by a host of clever artists as one of the finest materials that could be found for decorative purposes. Architectural ornaments which would take the place of carved stone on the outside of the building, friezes and panels of painted tiles which would enrich the interior with harmonious combinations of colours, classical and modern statuary, elegant and fanciful vases and vessels, all remarkable for their originality and perfection of workmanship, were made in stoneware for the first time at Lambeth.

This revolution in the conduct of the work was due to the manufacturer, Mr. Henry Doulton. who had forseen the artistic possibilities of stoneware, and to the assistance he received from his art director, Mr. John Sparkes, also headmaster of the Lambeth School of Art. A special feature in the management of the decorative department was the employment of talented lady painters. All works that came from the hand of one artist had to bear his or her name or monogram; a list of the names and marks to be found on the Lambeth art pottery is given in the book. The illustrations reproduce choice specimens of recent manufacture.

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SPARKES (J. C. L.) and GANDY (W.).—Potters; their arts and crafts. *London*, Partridge, 1897. 8°, pp. viii-260; with numerous illustrs. 2s. 6d.

SPELMAN (W. R.).—Lowestoft China. *Norwich*, Jarrold, 1905. 4°, pp. 78; with 87 pls. (25 col.). £3, 3s.

A description of some worn-out or broken moulds, unearthed from the site of the old Lowestoft factory, has been used as the mainstay in the preparation of the present monograph. These pottery and plaster shards, down to the most insignificant fragment, have all been reproduced on the plates. We recognise in some of them the shapes of the domestic vessels most in vogue at the time at Worcester and Derby. They are presented as irrefutable proofs that china has been made at Lowestoft. But this fact, clearly attested by documentary evidence and inscribed specimens, has no longer to be established. If the small Norfolk factory has received a rather disproportionate share of attention, it was owing to the immense amount of porcelain—now recognised as being of Oriental origin—which was at one time attributed to it. How such a glaring error could have for so long been persisted in is the true point at issue in the examination of the question. Yet in this work, as in previous articles, this point has been set aside as unimportant.

All writers agree in accepting the historical record that, small as were the premises and limited the number of hands employed, the Lowestoft China Works had established, together with a large sale-room in London, an important depôt at Rotterdam. Moreover, the proprietors owned a ship which plyed constantly between England and Holland, taking potter's clay to the Dutch faïenciers, and returning loaded with china ware. Such circumstances, if properly weighed, might put us on the way to find a plausible solution to the problem. Rotterdam was one of the seaports where the East India Company had established an office. An important branch of their commerce was the importation of hard porcelain made in China to suit the European markets. The shapes and sketches they sent over to their Eastern factories were faithfully reproduced by native hands. Would it be inadmissible to suggest that the Lowestoft people, in their constant intercourse with the Dutch, may have found it profitable to become large buyers of the India Company porcelain? The orders they took from private customers were transmitted to headquarters, and through that agency any designs or monograms could be painted on the ware. In this way large profits were to be added to the scanty returns yielded by the small factory. That they sold the foreign goods as being of their own make has nothing to surprise us; it was, in many other cases, a custom of the trade. This being accepted as a fair presumption, the source of the large stock accumulated in the London sale-room and the depot at Rotterdam is no longer a mystery. We must not forget that Chaffers was misled in the conclusions he had arrived at by the large number of pieces of hard china bearing the crest and monogram of the leading families of the town. These were all believed by their possessors to be of local manufacture. Many specimens illustrated in this volume are attributed to Lowestoft on such flimsy grounds that the accuracy of the attribution is bound to be contested.

SPENSER ST. JOHN.—A catalogue of a collection of 400 specimens of Peruvian relics formed by Sir Spencer St. John. Sold in London by J. C. Stevens, Oct., 1901. Sq. 8°, pp. 22; with 4 pls.

SPEX (J.).—Gedichten. *Gravenhaege*, Van Balen, 1755. 8°. 5s.

On p. 303 there is an ode on the Jacobaes Kannetje, with historical notes and 1 pl.

SPIELHAGEN (G.).—Kunst Scherben. *Berlin*, s.d. 12 lith. pls. in col. 12s.

"Artistic potsherds."

Models for beginners; with the colours to be used for each subject sampled and numbered. Published by a colour merchant in Berlin.

SPIELMANN (Sir T.).—Saint Louis International Exhibition, 1904. Royal Commission. British Section. *London*, 1906. Imp. 4°. Ceramics, pp. 329-340; with num. illustrs. 10s.

SPIERMANN & WESSELEY.—Musterbuch der Kunstopferei, Ofen-u. Thonwaarenfabrik von S. & W. *Hamburg*, s.d. 84 pls. Fol.

"Pattern book of the stove and earthenware factory of S. & W."

SPITZER (La Collection F.). — *Paris*, 1890-92. 6 vols. Fol.; with 338 chromolith. etchings and phototyp. pls., and over 800 text illustrs. £60, and £120 on vellum Japan.

Friedrich Spitzer, born in Vienna in 1815, entered still young into the business of buying and selling rare objects of ancient art, a delicate branch of commerce for which he showed himself gifted with uncommon capacity. The "curiosity trade" was then in its infancy. A shrewd and enterprising man could, with a little knowledge, make many bold and profitable specula-

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tions in the by-paths of antiquarian art, as dealers who had choice objects for sale were very few in comparison with the increasing number of the never-satiated purchasers. When he settled in Paris, in 1852, Spitzer already occupied a prominent position among the noted experts of Europe. His extensive and well-managed dealings at the public sales—which had won for him the name of "the Napoleon of the auction rooms"—exercised a great influence on the fluctuation of prices. His agents were scouring all countries in search of hidden treasures, and when he had news of some valuable collection he knew how to secure it upon the best terms, and bring it into the best market. The special requirements and individual tastes of each and all the wealthiest collectors of Paris, London, and Vienna were well known to him, and he had placed himself in the position of assisting or thwarting the fulfilment of the most intense desires. A natural good taste, combined with the smattering of artistic education he had obtained from his constant intercourse with experienced amateurs, had developed in him a safe judgment which seldom proved at fault. But the admiration he may have felt for a thing of beauty never made him lose sight of the profit to be made out of it; in this respect differing from the true collector, which he subsequently aimed to be. As a matter of fact, no one has ever turned his knowledge of art matters to such a wonderful pecuniary advantage. Spitzer's memory deserves to be revered by all the curiosity dealers of after-times. His name will head the golden list of the legendary heroes of the bartering persuasion as that of a born genius who, by humouring the fad of the moment and ministering to the capricious desires of eager dilettanti, had raised himself to the supereminent position which his successors should take as a model. Many a man of high-minded character has spent his whole life in hunting out, acquiring, and garnering works of art, without having been actuated for one moment by mercenary motives; such disinterested feelings, Spitzer seems to have been unable or unwilling to understand. He may have wondered at the noble generosity of the noted collectors who, seeing no better use to be made of the treasures they had assembled, presented or bequeathed them partially or wholly to some national institution for the benefit of all and the glory of their own name; but he never showed any inclination to follow their example. Museums are full of such princely gifts; but we do not remember having ever seen in any public gallery anything recorded as being the gift of F. Spitzer.

One cannot question, of course, the right of a merchant to dispose of his goods as he thinks best. But we protest against honouring a successful speculator in works of art by ranking him with such generous men as A. W. Franks, E. Dury Fortnum, Davillier, Dutuit, and many others who form a group by themselves in the history of art.

After many years of highly remunerative commercial transactions, a magnificent collection had resulted from the residual accumulation of untold matchless pieces, on which such an extravagant price had been set that even the most open-handed from among the habitual or casual clients of Spitzer, after protracted negotiations, had not dared to close the bargain. An uninterrupted stream of greedy purchasers had passed through the rooms of the colossal stores; each of them had freely made his selection; many had carried away their acquisition, in the full belief that they possessed the gems of the whole show. All barters had been conducted with a deftness which puts one in mind of that of a conjurer; after that continuous ransacking of the stock, it was found after all the cream of the cream had been left.

In the mansion of the Rue de Villejuif, Spitzer's magnificent abode, what had once been termed the show-room had become a private gallery, where one could only be admitted by special favour; and the expert valuer posed as a wealthy and aristocratic collector.

Practically retired from business, the owner of the collection devoted his leisure to the publication of an illustrated catalogue. It was brought out in such a splendid and costly style that, notwithstanding the high price of the subscription, it is evident that no desire of realising a sure profit had guided Spitzer in the last undertaking of his life.

The sections of ceramics are classified as follows:—

Vol. II.—Les faïences de Saint Porchaire. Notice par E. Bonnaffé. Pp. 15; with 3 pls.

—— Les faïences de Bernard Palissy. Notice par E. Molinier. Pp. 23; with 7 pls.

Vol. III.—Les grès de Flandres et d'Allemagne. Notice par A. Papst. Pp. 26; with 4 pls.

Vol. IV.—Les faïences italiennes et hispano-moresques. Pp. 88; with 23 pls. Terres cuites de Luca della Robbia, et autres. Notices par E. Molinier. Pp. 3; with 6 pls.

SPITZER.—Catalogue des objets d'art et de haute curiosité, antique moyen-age, et de la Renaissance, composant l'importante et précieuse collection Spitzer, dont la vente aura lieu 33 Rue de Villejuif, du Lundi, 17 Avril, au vendredi, 16 Juin, 1893. *Paris*, 1893. 2 vols. Imp. 4°; with an atlas fol. of 68 pls. in autotype, reproducing thousands of objects in a much reduced scale. £2, 2s.

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The most important sale of the century. It comprised 3,369 Nos., all specimens of high order. Ceramic art was represented as follows; —Palissy ware, 72 Nos.; Saint Porchaire, or Henri II., ware, 7 Nos.; Persian ware, 27 Nos.; Hispano-Moresco faïence, 17 Nos.; Italian majolica, 242 Nos.; Luca della Robbia and enamelled terra-cottas, 13 Nos.; German faïence and stoneware, 85 Nos. Terra-cottas of various periods were also introduced in the other sections. During the last years of Spitzer's life the collection was offered for sale by private treaty; twelve million francs was the price asked for it. The sale by auction lasted one month, and realised 9,123,780 francs, a sum which does not include the result of the sale of the Arms and Armour which took place later on.

SPONSEL (J. L.).—Kabinettstüke der Meissner Porzellan-Manufaktur von Johann Joachim Kändler. *Leipzig*, H. Seemann, 1900. 4°, pp. 231; with 70 half-tone illustrs. 32 m.

"Cabinet pieces from the Meissen porcelain manufactory, the work of J. J. Kändler."

J. J. Kändler was attached as modeller to the Meissen Factory from 1731 till 1775. Besides a complete list and description of the models he supplied, to be executed in porcelain, this work contains interesting particulars upon the architectural and monumental schemes in which Kändler collaborated as a sculptor—namely, the Japanese Palace at Dresden, the statue of Augustus III., the Temple of Honour, etc.

SPUTH (E.).—Die Koenigliche Porzellan-Manufaktur in Berlin. Innere Ausschmückung der Verkaufsraüme. *Berlin*, Kanter & Mohr, 1893. Fol.; with 34 phototyp. pls. 40 m.

"The Royal porcelain manufactory of Berlin. Internal decorations of the show-rooms."

The new show-rooms of the Royal manufactory, and the architectural details of their splendid decoration photographed from the originals and published by the architect.

STACEY (J.).—A Prince in Israel: or sketches of the life of John Ridgeway, Esq. *London*, 1862. 8°, pp. xii-315; portrait. 3s.

The life of one of the leading manufacturers of the Potteries, chiefly considered in his connection with the development of the non-conformist congregations.

STACKELBERG (O. M. von).—Die Gräber der Hellenen. *Berlin*, Reimer, 1835-37. Fol. 2 parts. Pp. 43-49; with 79 engr. pls. and 9 vigns. 70 m.

"The graves of the Hellenes."

A rather singular title, considering that it is applied, not to the description of the tombs, but to that of the objects they contained. Baron Otto-Magnus von Stackelberg was one of the learned party of German and English explorers who, during the course of their archæological campaign on Greek territory in 1810, discovered the ruins of the Phigaleian temple of Apollo and the Æginean marbles. His whole life has been devoted to the study of Hellenic antiquity. This work, which he completed at the very end of his career, embodies the results of his antiquarian labour. It occupies a high place in the literature of classical art, not only for the taste displayed in the selection of the engraved examples, but also for the erudition with which the accompanying notices have been written. The plates, drawn by Stackelberg and chiefly engraved by Cipriani, contain—Painted vases, 39 pls.; vases in the form of a human figure, 5 pls.; terra-cottas, figures and fragments, 19 pls.

STARR (F.).—The little pottery objects of Lake Chapala, Mexico. *Chicago*, 1897. 8°, pp. 27; with 59 illustrs. 3s.

Terra-cotta vases of coarse make and ungainly form.

STEGMANN (H.).—Gasfeuerung und Gasöfen. Eine Darstellung ihres Wesens und ihrer Beziehungen zu den pyrotechnischen Processen der Thonwaaren Industrie der Kalk- und Glas- Fabrikation sowie verwandter Industrien. *Berlin*, 1877. 2nd ed., 1881. 8°, pp. 265; with 92 text illustrs. 6 m.

"Gas-firing and gas-ovens. A treatise of the principle and its application to the firing of earthenware, the cement and glass manufacture, and kindred industries."

—— Die fürstlich braunschweigische Porzellanfabrik zu Fürstenberg. Ein Beitrag zur Geschichte des Kunstgewerbes und der wirthschaftlichen Zustande im achtzehnten Jahrhundert. *Braunschweig*, 1893. 8°, pp. 176. 5 m.

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"The Brunswick porcelain manufactory of Furstenberg. A contribution towards the history of industrial art, and the condition of official administration in the eighteenth century."

The manufactory of Furstenberg never rose to a high degree of eminence, yet the history of its vicissitudes, which reads like a work of fiction, was well worth being written, inasmuch as it illustrates vividly the difficulties that the minor porcelain works of Germany had to encounter at the outset.

To keep a standing army and subsidise a private establishment in which a fine porcelain was manufactured were royal prerogatives dear to all the petty sovereigns of the German States. But the extravagant expenditure entailed by the maintenance of the former seldom allowed an impoverished exchequer to supply the funds required by the latter.

It was under such unauspicious conditions that Karl, Grand Duke of Brunswick, accepted the proposal of a so-called "arcanist," and resolved to establish, with his assistance, a porcelain factory in the Castle of Furstenberg. A gentleman of the Court, Baron von Langen, the master of the hunt, was appointed official director. Director and arcanist were to work conjointly to ensure the success of the enterprise. Experiments were supposed to have begun, but as the subsidy promised by the Grand Duke had not been supplied, no results could be shown to His Highness. The courtier was wealthy, and anxious to gratify the wish of the Prince; he saw that if trials were to be conducted in earnest the cost of them was to come out of his own pocket. Unfortunately the practical man was a rank imposter, absolutely unacquainted with the secrets of the Dresden porcelain, which he boasted of having mastered, and the director, liberal and generous as he was, showed a total want of business capacity. During seven years a kind of empirical manufacture was fitfully carried on, until, at last, the worthy courtier became aware of the fact that all that had been produced was a thick and opaque white stoneware, and that all hopes of obtaining a translucid porcelain was to be given up, unless a capable man really in possession of the secret could be engaged as a manager. Such a man was found, willing to relinquish the position he occupied in that capacity in the factory of a neighbouring state, and join the Furstenberg factory, where better conditions were offered to him. But all his movements were closely watched; to depart openly was for him well nigh impossible. The only way of securing the man's services was to kidnap him. This was done in the dead of night; and a close carriage carried him away towards the Brunswick boundaries. The kidnapping party was overtaken by soldiers sent in pursuit; the deserter was thrown into prison, and the incident nearly caused a *casus belli* between the two states. All this, and much more, is narrated by Mr. Stegmann with an abundance of smaller facts and accessory details, all supported by documentary evidence of extraordinary character.

When, at last, after more trials and disappointment, the manufacture of true porcelain seems to have been definitively established, the Seven Years' War broke out, ruining the German industry, and threatening the very existence of the Furstenberg works. During this unfortunate period the factory was not actually closed, but the unpaid staff of artists and workmen was reduced to a state of misery and actual want, of which the author gives us a heartrending account.

With the year 1795 came the opening of a new era. Prosperity and confidence had replaced troubles and hopelessness. This took place under the management of a Frenchman named Gerverot. Since then the conditions of the manufactory have not ceased to improve; it is now conducted, as a paying concern, by a company.

STEIN (R. VON).—Research on the manufacture of Greek ceramics (in Russian). *Odessa*, 1894. 8°, pp. 26; 1 col. pl.

STEINBRECHT (G.).—Die Steingut-Fabrikation, für die Praxis bearbeitet. *Wien*, Hartleben, 1891. 8°, pp. 224; with 86 illustrs. 4 m.

"The manufacture of stoneware; a practical treatise."

STEINBUCHEL (A. VON).—Sappho und Alkaios, ein altgriechisches Vasengemälde. *Wien*, Strauss, 1822. Fol., pp. 28; with 5 engr. pls. Also in Italian. *Padova*, 1824. 8°. 5 fcs.

"Sappho and Alcæus: an ancient Greek vase painting."

A fine red figure vase found at Girgenti. This vase, cylindrical in shape, offers the peculiarity of being provided with an outlet hole at the inferior part. On the front two figures holding lyres are inscribed, Sappho and Alkaios, with the word KALOS.

STEINITZ (K.).—Die Töpferei des Kreises Bunzlau. *Leipzig*, Humblot, 1895. (In *Untersuchungen über die Lage der Handwerks in Deutschland*, vol. i., pp. 167-229.)

"The pottery manufacture in the Bunzlau district."

An account of the present conditions of the potters' industry at Bunzlau and the vicinity, with short notes on its history since 1547.

STEPHANI (L.).—Die Vasensammlung der Kaiserlichen Ermitage. *St. Petersburg*, 1869. 2 vols. 8°,

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pp. 412-502; with 16 pls. of forms and inscriptions. 15 m.

"The collection of antique vases in the Imperial Hermitage."

STEPHANI (L.).—Der Kampf zwischen Theseus und Minotauros. *Leipzig*, 1842. Fol.; with 10 pls. and 2 vigns. 9 m.

—— Vaso a sogetto comico di Lentini. *Roma*, 1845. 1 pl.

—— Boreas und die Boreaden. *St. Petersburg*, 1871. 4°; 1 pl.

STEPHANUS (Carolus). — De vasculis libellus, adulescentulorum causa ex Bayfio decerptus, addita vulgari latinarum vocum interpretatione. *Lugduni*, Ap. Hæredes Simonis Vincenti, 1536. 16°, pp. 50. See **Baif (L. de)**. 3 fcs.

"The book of vases; extracted from the work of Baif for the use of young scholars; with the translation of the Latin names in common language."

Italian painted ware is referred to by the translator under the name of "Majorica." The only contemporary pottery mentioned in the nomenclature of vessels is "pots et cruches de Beauvais."

STERN (E. von).—Das Museum der K. Odessaer Gesellschaft für Geschichte und Altertumskunde. Lief. III. Teodosia und seine keramik. *Odessa*, 1906. 4°, pp. 91; 1 map and 9 pls. (8 col.). 16 m.

"Museum of the Imperial Historical and Arch. Soc. of Odessa.—Part III. The ceramics of Teodosia."

On the site of old Teodosia, a Greek colony on the northern shore of the Black Sea, excavations have lately brought to light fragments of pottery of various periods. The plates reproduce a selection of the finds. Greek vases, 4 pls.; Byzantine graffito ware, 3 pls.; Persian faience, 1 pl.; terra-cotta, 1 pl.

STETTINER (R.). — Vincennes und Sèvres. *Berlin*, 1893. 4°, pp. 17; illustr. (In *Jahrbuch der Konig. preussischen Kunstsammlungen.*)

A summary of the French books published on the subject.

STEVEN (E. J.).—Salisbury and South Wilts Museum. Catalogue. *Salisbury*, 1870. 12°.

Tobacco pipes, pp. 36-41; pottery and porcelain, pp. 63-75; tiles, pp. 76, with 1 woodcut.

STIEDA (W.).—Die Anfänge der Porzellanfabrikation aus dem Thüringerwalde. *Jena*, Fischer, 1902. 8°, pp. viii-425; with 24 text illustrs. 8 m.

"The beginnings of the porcelain manufacture in Thuringia."

Historical and descriptive notices of the following manufactories:—Saalfeld, Rudolstadt, Ilmenau, Coburg, Gera, Volksted, Limbach, Wallendorf, Kloster Veilsdorf, Gotha, Grossbreitenbrach, Rauenstein, Blankenhain, Eisenberg, Pössneck, etc.

—— Die Geschichte der Porzellanfabrikation in der Mark Branderburg. *Leipzig*, 1905. 12°, pp. 24. (Reprint from the *Forschungen zur Branderburgischen Geschichte.*)

"The history of the manufacture of porcelain in the Marches of Brandenburg."

—— Die keramische Industrie in Bayern während des xviii. Jahrhunderts. *Leipzig*, Teubner, 1906. 8°, pp. vi-256. 6 m.

"The ceramic industry in Bavaria during the eighteenth century."

This volume contains detached monographs of the seventeen porcelain and faience factories established in Bavaria between 1710 and 1794. They are supplemented by general considerations on the industry in the kingdom.

STIEFF (Christian).—De urnis in Silesia, lignicensibus atque pilgramsdorfiensibus epistola. *Wratislaviae et Lipsiae*, 1704. Sm. 4°, pp. xvi-64; with 4 pls. containing many earthen vessels. 4 m.

"Of the urns of Silesia; letters addressed to the people of Liegnitz and Pilgrimsdorf."

A learned disquisition demonstrating that the earthen vessels discovered in the soil of Silesia

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were the work of the ancient Romans, and of the invading tribes which had succeeded them in the occupation of the German territory, and not a natural growth, as was generally believed.

STIEHL (O.). — Die Backsteinbau romanischer Zeit, besonders in Oberitalien und Norddeutschland. *Leipzig*, Baumgärtner, 1904. Fol.; with 27 pls. and 113 text illustrs. 36 m.

"The brick-building of the Roman period, particularly in North Italy and North Germany."

STOCKBAUER (J.) und OTTO (H.). — Die antiken Thongefässe in ihren Bedeutung für die moderne Gefässindustry. *Nürnberg*, 1876. Fol., pp. 4; with 33 col. pls. and explanatory notices. 40 m.

"The antique earthenware vases in their relation to the modern ceramic industry."

A good selection of designs, taken from Greek vases, and published by the Museum of Industrial Art at Nüremberg for the use of industrial artists. The constituent portions of a vase are treated separately. Thus we have the various types of form and decoration of the foot, the neck, the body, the handle, the cover, etc., illustrated in a series of plates. A practical arrangement much appreciated by the designer, but an injudicious use of which might result in the association of parts never intended to go together.

STORELLI (A.).—Jean Baptiste Nini. Sa vie, son œuvre, 1717-86. *Tours*, A. Mame, 1896. 8°, pp. 177; with 72 photogravure reproductions of Nini's medallions. 40 fcs.

The biographical notice prefixed to this handsome volume dispels any doubt that might have persisted respecting the identity of the artist who signed his terra-cotta medallion portraits with the name of J. B. Nini. Mr. Storelli has established, by means of authentic documents, that he was in reality J. B. Nini, of Urbino, an Italian refugee, who worked at Chaumont for nearly thirty years. Mr. Villers, in his article, gave the number of the medallions as being seventy; the list has been brought up here to one hundred and seven, and the writer surmises that it will be further increased when other models are discovered.

STÖRMER (M.).—Fehler bei der Thonwaaren-Fabrikation und deren Abhilfe, mit besonderer Berücksichtigung der Untersuchungsmethoden. *Freiberg* (*I. S.*), Craz & Gerlach, 1901. 8°, pp. 190; with 15 illustrs. 6 m.

"Defects and accidents in earthenware manufacture and their prevention; with special considerations on the experimental method."

Dr. Störmer has been for many years director of the special laboratory of Prof. H. Seger and E. Cramer, and is now conducting an establishment where ceramic analysis and experiments are made for private manufacturers.

STRACK (H.).—Ziegelbauwerke des Mittelalters und der Renaissance in Italien, nach original-Aufnahmen herausgegeben. *Berlin*, 1889. Fol., pp. 10; with 50 heliogr. pls. and 103 illustrs. 120 m.

"Brick architecture of the Mediæval and Renaissance periods. A reproduction of sketches taken from the originals."

STRÅLE (G. H.).—Rörstrand et Marieberg. Notices et recherches sur les céramiques Suédoises du 18e siècle. Traduit du suedois. *Stockholm*, Haeggström, 1872. 8°, pp. vi-144; with 14 chromolith. pls. and 8 pp. of marks. 15 fcs.

"Rörstrand and Marieberg. Notices and research upon the Swedish ceramics of the eighteenth century. Translated from the Swedish."

A first attempt at manufacturing porcelain and stanniferous faïence was made at Rörstrand in 1725. A company was formed to subsidise the experiments of a certain Wolf, of Copenhagen, who had represented himself as fully conversant with all the secrets of those manufactures. During twenty years, time and money were wasted in unproductive trials; the man was unable to produce any satisfactory results. It was only in 1753 that Rörstrand works entered into an era of full activity under a new management. The Marieberg manufactory was established, about 1760, by L. Ehrenreich, dentist to the King. It seems to have prospered from the first, and its productions are said to have compared favourably with the French and German faïence they strove to imitate. According to local tradition, hard porcelain was made at both places. This belief, however, is not substantiated by any authenticated examples. A porcelain of soft paste was indubitably produced at Marieberg; a few marked specimens are in

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existence, but all denote a still experimental state of manufacture. The book ends with an account of the introduction of English earthenware and its imitations made in the Swedish factories.

STRALE (G. P.).— Rörstrand Samling af Fajans och Porslin. P. I. Rörstrand Historia och Tillwerkningar, 1726-1850. *Stockholm*, 1879, 4°, pp. xxv-lxxii-154; with 12 chromolith. pls., 35 text illustrs., and 8 pp. of marks.

"Rörstrand collection of faïence and porcelain. The history and the productions of the Rörstrand factory from 1726 to 1850."

P. II.—Marieberg's Historia och Tillwerkningar, 1758-1788. *Stockholm*, 1880. 4°, pp. xii-172; with 12 chromolith. pls. and 20 text illustrs. Marks. £3.

"Marieberg: the history and productions of the Marieberg factory from 1758 to 1788."

A complement to the above work. It contains additional information; a descriptive catalogue of the specimens preserved in the Rörstrand collection; and a different set of plates and illustrations.

STRANGE (E. F.).—Palissy in prison, and other verses. *London*, 1892. 8°, pp. 62.

STREBEL (H.).—Ueber Tierornamente auf Thongefässen aus Alt-Mexico. *Berlin*, Spemann, 1899. 4°, pp. 33; with 19 pls. 15 m. (Vol. vi., part 1, of *Veröffentlichungen aus dem Königlichen Museum für Volkerkunde.*)

"The representation of animals upon the old Mexican pottery."

Examples of decorations derived from animal form seen on the old Mexican pottery preserved in the Ethnological Museum of Berlin.

STRELE (Karl).—Die Fabrikation des weissen Feldspath - Porcellans und dessen Dekorirung mit Starkfeuer-Farben. Enthaltend die Angabe eines rationellen Verfahrens zu Zusammensetzung der Massen und Glasuren, der neuesten englischen Maschinen, Drehscheiben; der gegenwärtig beim Brennen mit Steinkohlen zu Limoges angewendeten rauchverzehren den Beschickungsmethode nach dem System Mourot, der praktischen Ausführung des Brennens mit Gasfeuerung, der gegenwärtig in England eingeführten Methode des Brennens mit absteigender Flamme und der Angabe der in Europa vorkommenden Stein- und Braunkohlenlager. *Weimar*, F. Voigt (1867 ?). 8°; with an atlas of 18 fol. pls. 7.50 m.

"The manufacture of white felspathic-porcelain, and its decoration with fire-resisting colours. Contains—Indications of a rational method for making body and glaze compositions; description of the latest English machines and throwing-wheels; the Mourot system employed at Limoges for consuming the smoke in the ovens fired with coal; gas firing; the new down-draft ovens used in England; and list of the coal- and lignite-producing countries in Europe."

—— Die Technik des Kolorirens und Dekorirens von echtem und fritten-Porcellan, Steingut, Fayence, Glas, Email, Gold, Silber, Platin, Kupfer und Maillechort, durch Bemalen, Bedrucken, Uebertragen von Photographien mit verglasbaren Email-oder Musselfarben und Metallen, sowie das Einbrennen derselben und Poliren der Metalle. *Wiemar*, F. Voigt (1875 ?). 8°; with 3 pls. 3.75 m.

"The practical method of colouring and decorating hard and soft porcelain, stoneware, faïence, glass, enamel, etc., by painting, printing, photographing in vitrifiable enamels or kiln colours and metals; together with the methods of firing in the colours and burnishing the metals."

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STÜBEL (A.), REISS (W.), und KOPPEL (B.).—Kultur und Industrie südamerikanischer Völker. Nach dem im Besitze des Museums für Völkerkunde zu Leipzig befindlichen Sammlungen. Text und Beschreibung der Tafeln von Max Uhle. *Berlin*, 1889. 2 vols. Fol.; with 55 pls., mostly col. 120 m.

"Culture and industry of the South American people. From the objects preserved in the Ethnological Museum at Leipzig. The text and description of the plates by M. Uhle."

Part I.—Ceramics. The first volume treats of the antiquities, the second of the productions of the present time.

STUDNICZKA (Franz).—Kyrene, eine altgriechische Gottin. *Leipzig*, A. Brockhaus, 1890. 8°, pp. 224; with 38 text illustrs. 10 m.

"Cyrene: an ancient Greek goddess."

Archæological and mythological research upon the nymph Cyrene who gave her name to the land of Cyrenaica. Chapter i. contains an examination of the painted vases of that country.

STURM (G.).—Figurale Vignetten für Zwecke der kunstgewerblichen Industrie, entworfen von G. Sturm; herausgegeben von K. K. Handels ministerium as Vorlegeblätter für dessen keramische Fachschulen. *Wien*, 1877. 4°; 30 chromolith. pls.

"Sketches of figures for the artistic industries, designed by G. Sturm and published by the R.I. Ministry of Commerce for the use of the practical schools of ceramics."

SULTANOFF.—Old Russian terra cotta tiles. *Moskow*, 1895. 8°, pp. 22; with 44 illustrs. (In Russian.) 2s.

SWOBODA (C. B.).—Die Farben zur Decoration von Steingut, Fayence und Majolika, etc. *Wien*, Hartleben, 1891. 12°, pp. 114. 3 m.

"The colours for the decoration of stoneware, faïence, and majolica."

—— Grundriss der Thonwaaren-Industrie, oder Keramik. *Wien*, Hartleben, 1894. 12°, pp. 196; with 36 illustrs. 3 m.

"Elements of the earthenware manufacture, or ceramics."

SYBEL (J. K.).—Nachrichten von dem Stadtchen Plauen an der Havel, besonders von der dort angelegten Porzellan-Manufactur. *Berlin*, Nicolai, 1812. 8°.

"An account of the small town of Plauen upon Havel, and particularly of the porcelain manufactory once established in the place."

It is asserted that one Samuel Kampe, a runaway operative from the Meissen manufactory, had made hard porcelain at Plauen (Prussia) as early as 1713, and that he continued to make excellent ware in the works he had established in the town until the year 1719. No example of the so-called Plauen porcelain has ever been identified. It is highly improbable that, during Bottger's life, the secret of his discovery, so jealously guarded should have fallen into the hands of one of his workmen. We suspect that the ware made by Kampe may have been a kind of stoneware, white and hard, but that it was lacking—as did the other imitations of the times—the translucidity indispensable to constitute true porcelain.

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TAILLEBOIS (E.).—Quelques sigles figulins trouvés chez les Ausci. *Dax*, 1882. 8°, pp. 18. (In *Bulletin de la Societé de Borda.*)

"A few potters' marks found upon the pottery of the Ausci."

TAINTURIER (A.).—Notice sur les faïences du xvi^e^ siècle, dites de Henri II., suivie d'un catalogue contenant la déscription de toutes les pièces connues. *Paris*, Didron, 1860. 8°, pp. 26; with 1 col. pl. 5 fcs.

"Notice of the faïence of the sixteenth century, so-called Henri II. ware; with a descriptive catalogue of all the pieces known up to this time."

No plausible conjecture had previously been

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presented concerning the birth-place of a ware which had deserved to be called the "Sphinx of Curiosity." Doubting that it could have been the work of a French potter, Tainturier thought that it might be atributed to the Italian artist, Ascanio, the favourite pupil of Benvenuto Cellini, who worked for Francis I. and Henry II., an attribution which, it is needless to say, was as far-fetched and improbable as any of those advanced previously. He describes only 36 specimens, but mentions seven others said to be in private collections which he had not visited.

TAINTURIER (A.).—Les terres émaillées de Bernard Palissy, inventeur des rustiques Figulines. Etude sur les travaux du maitre et de ses continuateurs, suivie du catalogue de leur œuvre. *Paris*, V. Didron, 1863. 8°, pp. 136; with 4 pls. lith. by the author, and illustrs. in the text. 10 fcs.

"The glazed earthenware of Bernard Palissy, inventor of the rustic figulines. An essay upon the works of the master and of his successors, with a descriptive catalogue of these works."

A short and unpretentious sketch of the life of Palissy is prefixed to a comprehensive examination of his fictile productions, considered from the technical and artistic standpoints. Much as had already been written on the subject, this was, nevertheless, the first attempt to study the master exclusively in his character of a potter. Former biographers had all fallen into serious mistakes with regard to the works they had attributed to him. Tainturier pointed out that the faïence pavement of Ecouen, the panels of Limoges enamel bearing a spurious signature, the figure of a nurse and other statuettes, usually mentioned as the best representatives of his art, could not have been made by Palissy's hand. He called the collector's attention to the numerous examples of coloured earthenware made by his successors and imitators, and demonstrated that they could not be considered as his original productions, and also warned the unwary that very clever imitations had also been made in modern times.

The catalogue of the ware of Palissy and his school was as complete as it could be made at the time, and it records the name of the private collections in which the specimens were preserved. It contains only 221 Nos., a figure that could now be multiplied. A somewhat doubtful portrait of Palissy, from an earthenware plaque in the collection of Sir Antony de Rothschild, forms the frontispiece of this valuable essay.

—— Recherches sur les anciennes manufactures de porcelaine et de faïence (Alsace et Lorraine). *Strasbourg*, Berger-Levrault, 1868. 8°, pp. 95; with 2 pls. and 55 marks. 8 fcs.

"Research upon the ancient porcelain and faience manufactories of Alsace-Lorraine."

The Roman pottery discovered at Rheinzabern; the Schelestadt potter mentioned in the *Colmar Chronicle* as having been the inventor of glazed earthenware in 1283; the white and blue vases represented in the pictures of Martin Schoengauer and other painters of the early Alsatian school; the existing examples of the richly embossed stoves, extensively manufactured during the sixteenth century, which are successively passed under review by the author of this conscientious monograph, warrant him in ascribing to the potter's art in the two provinces a very ancient origin.

He is not so happy in his account of the introduction of the hard porcelain manufacture. Finding the word "Porcelain" applied, in the old documents to the early products of the Hannong's factory, established at Strasbourg in 1719, he infers from it that porcelain was made there at that date. Hannong was making plain and decorated faïence, and this, like the Delft ware and its imitations, went at that time by the name of porcelain. In reality, the first experiments towards the making of porcelain, similar to that made at Meissen, were only started by Paul Adam, son of Charles Hannong, in 1750. He was assisted in his attempt by Ringler, a well-known "Arcanist," who, after having escaped from Dresden, had taken an important part in the establishment of the Vienna and the Höchst hard porcelain factories. Both potters had to contend against the royal establishment of Vincennes, which claimed the exclusive privilege of the manufacture of porcelain in the kingdom of France. Legal proceedings were instituted, and the Strasbourg manufacturers were compelled to abandon their projects. Shortly afterwards P. A. Hannong repaired to Vincennes, where he offered to sell, for a large sum, the secrets of the Dresden porcelain. But after a few fruitless experiments, he was obliged to confess that he was unable to obtain the requisite kind of clay; and so the bargain could not be concluded. In 1755, we find him at work at Frankenthal, where, under the patronage of the Elector Charles-Theodore, he succeeded in establishing the manufacture of an excellent hard porcelain, made of the same material as those employed at Meissen.

So numerous was the family of Hannong that some confusion may easily be created between the potters who bore that name. Paul Adams, alone, had no fewer than fifteen children more or less associated with the ceramic industry in various countries of Europe. Joseph Hannong, the eldest son of Paul, renewed in 1766 the attempt made by his father to reform the faïence factory of Strasbourg, and to resume the making of hard porcelain. A protracted litigation between Joseph and the Prince of Rohan ended in the utter ruin of the manufacturer, and the final closing of the works in 1779. A reprint of the priced catalogue of the articles sold at the Nidervillers manufactory, about 1754, is placed in the appendix.

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TALANDIER (A.).—Rapport sur l'industrie céramique en France et en Angleterre, et plus particulièrement sur la situation de cette industrie à Limoges. *Paris*, 1873. 8°, pp. 50. (In *Archives des Missions scientifiques.*)

"Report on the state of the ceramic industry in France and in England, and particularly at Limoges."

An account of a visit made to the Staffordshire Potteries in 1871. The writer describes the ceramic exhibition held in London in that year; contrasts the conditions in which the English manufactories stand with respect to those of France; and compares the importance of the pottery trade in France and in England during the preceding years.

TAMBRONI (G.).—Lettera . . . intorno alle urne cinerarie disotterrate nel pascolare di Castel Gandolfo. *Roma*, 1818. 8°, pp. 21; 1 pl.

"A letter on the cinerary urns disinterred in the meadows of Castel Gandolfo."

From the hill-sides in the Roman Campagna are often dug out coarse mortuary vessels which present none of the characters of Etruscan or Greek pottery. Their likeness to the prehistoric urns found in Germany led the writer to conclude that they were the work of the barbarian invaders who came from the North.

TARBOURIECH (A.).—Documents sur quelques faïenceries du Sud-Ouest de la France. *Paris*, Aubry, 1864. 12°, pp. 24. 5 fcs. (The article had previously appeared in the *Gazette des Beaux-Arts.*)

"Documents relating to some faïence manufactories of South-Western France."

The factories of Auch and the surrounding district have not produced any faïence that may easily be recognised or recommended to the collector, but the existence of these factories is sufficiently vouched for by a few sheets of official scribbling discovered by Mr. Tarbouriech. The transcript of these documents, consisting chiefly in the application made by the potters of that province for obtaining a privilege which was not granted in any case, constitutes the larger portion of this paper.

TARQUINI (P.).—De'vasi divinatorii etruschi. *Roma*, 1858. 8°, pp. 14. (Reprint from the *Civitta catolica.*)

"The prophetic vases of the Etruscans."

Pliny reports that, in former days, the Oriental Magis could predict the future by means of vases they filled with the blood of a hyæna, but that, in his time, they could no longer raise the spirit of the god and make him answer their questions. In some earthen vases inscribed SVTHINA, the writer thinks he has discovered the very vessels that they used in their magical incantations.

TASSIE (J.) and RASPE (R. E.).—A descriptive catalogue of a general collection of ancient and modern engraved gems, cameos as well as intaglios, taken from the most celebrated cabinets in Europe, and cast in coloured pastes, white enamel, and sulphur by James Tassie, modeller, arranged and described by R. E. Raspe, and illustrated with copper plates; to which is prefixed an introduction on the various uses of this collection, the origin of the art of engraving on hard stones, and the progress of pastes. *London*, 1791. 2 vols. 4°, pp. 800; with 57 pls. £1, 10s. Abridged editions of this catalogue have been published 1816 (8°) and 1830 (12°).

Tassie's medallion-portraits are the condign complement of a well-planned collection of English ceramic art. Like the jaspers of Josiah Wedgwood, which they resemble somewhat in their external appearance, they stand quite apart by their technical composition in the whole range of ceramic productions; the peculiar paste of which they are formed is a sort of connecting link between porcelain and glass.

TATHAM (Ch. H.).—Representation of a Greek vase in the possession of Ch. H. Tatham, architect. *London*, privately printed, 1821. 4°, pp. 10; with 3 etched pls.

The extravagant speculations ventured upon the paintings of this vase and their signification were communicated to the writer by Messrs. Christie and Chevalier.

TAYLOR (M. W.).—Notes on some recent diggings in prehistoric

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graves in Wynaad, Southern India. *London*, 1888; with 2 pls. (In the *Archæological Journal.*)

TAW-SEIN-KO. — Monograph on the Pottery . . . of Burma. *Rangoon*, 1895. 8°, pp. 13; with lith. pls. (some col.).

TEICHERT. — Meissner Oefen and Chamottenwaaren. S.d. (recent). Obl. 12°; with 108 pls.

Pattern book of earthenware stoves manufactured by Teichert, at Meissen.

TEIRICH. — Thonwaaren - Industrie aus der Wiener Ausstellung. *Wien*, 1873. 8°, pp. 102. 1 m.

"The earthenware industry at the Vienna Exhibition."

TENAX (B. Prössel).—Die Steingut und Porzellan-fabrikation als höchste Stufen der keramischen Industrie. Nach der neuesten Erfahrungen, etc. *Leipzig*, Gebhardt, 1879. 8°, pp. 237; with 41 illustrs. 5s.

"The stoneware and porcelain manufacture, being the highest degree of the ceramic industry."

B. Prössel occupied for many years the position of practical director in the manufactory of Villeroy et Boch. His book, published under an assumed name, discloses some of the recipes and technical processes in use at Mettlach.

TERNINCK (A.).—Essai sur l'industrie et les arts dans l'Artois pendant la période Gallo-Romaine. *Paris* 1879. 8°. Pottery, pp. 21-61, and pls. 4-10. 20 fcs.

"Essay upon the conditions of industry and art in Artois during the Gallo-Roman period."

TESORONO (G.).—L'antico pavimento delle Logge di Raffaello. Studio. *Napoli*, Museo artistico industriale, 1891. Pp. 48; with 2 double pls. in chromolith. 4 fcs.

"The ancient pavement of the Logge of Raphael. A study."

A verbose narrative of the difficulties experienced by the writer in reconstituting the probable design of a majolica pavement known to have been made by Luca della Robbia for the Vatican. Some years ago the worn-out tiles of that pavement were replaced by marble flags. The sketches proposed for its restoration were worked out from one of the original tiles discovered in a disused passage, and the recollections of an old custodian of the palace. Suggestions have also been supplied by the examination of two contemporary pavements still extant, one in the Vatican, and the other at Florence. As may be imagined, the result is a mere work of fancy.

TEXIER (O.).—Statistique du Département de la Haute-Vienne. *Paris*, 1808. 4°. (In *Statistiques de la France*, pp. 224-248.)

"Statistics of Haute-Vienne Department."

Interesting particulars on the manufactories of porcelain and faïence at work at Limoges at the beginning of the nineteenth century.

THÉDENAT (H.).—Inscription peinte sur une gourde en terre cuite du Musée Carnavalet. *Paris*, imp. Nat., 1899. 8°, pp. 8; 1 pl.

"An inscription painted upon a bottle of terra-cotta in the Carnavalet Museum."

A drinking vessel of the Gallo-Roman period.

THEOPHILUS. — Theophili, qui et Rugerus, presbiteri et monachi, libri iii. De diversis artibus; seu diversarum artium schedula. An essay upon various arts, in three books, by Theophilus, called also Rugerus, priest and monk, forming an encyclopædia of Christian art of the eleventh century. Translated, with notes, by Robert Hendrie. *London*, J. Murray, 1847. 8°, pp. 447. 10s.

"The Latin text, with the translation printed on the opposite page."

One should go back to Pliny, and no doubt to still more ancient writers, to find the origin of the technical treatises in which trade secrets were disclosed to the uninitiated. The monk, Theophilus, who is supposed to have lived in the eleventh century, exposed in his MS.—copies of which are preserved in several libraries of England and other countries—the practical processes used by the various artificers of his time. The chapters on the preparation of colours for painting upon glass becomes duly

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within our range; moreover, he explains how the same colours may be applied to the decoration of pottery in the chapter, "Of earthenware vessels painted in divers colours of glass." His instructions on that particular subject are, we regret to say, of a very perfunctory character; the method consists simply in adding to the mineral colours a fifth part of ground glass, and in firing in the "window" kiln the vases painted with the mixture.

THEWALT (K.).—Katalog der Kunst-Sammlung des Herrn Karl Thewalt in Köln. *Cologne*, 1903. Fol., pp. 156; with 13 pls. and text illustrs. 20 m.

Catalogue of sale. Stoneware and German faïence in examples of the first order.

THIAUCOURT (P.).—L'art de restaurer les faïences, porcelaines, biscuits, terres-cuites, grès, émaux, laques, verreries, marbres albatres, etc. Suivi d'une notice chronologique de toutes les fabriques connues; par P. Thiaucourt, peintre-sculpteur, réparateur d'objets d'art; avec un avant propos par le Baron Ch. Davillier. *Paris*, A. Aubry, 1868. 2nd ed. 8°, pp. 60. 5 fcs.

"The art of repairing faïence, porcelain, biscuit, terra-cotta stoneware, enamel, lacquers, glass, marble, alabaster, etc. With a chronological list of all the chief manufactories, and a preface by Baron Ch. Davillier."

THIERRY (G.).—Exposition universelle, Anvers, 1885. La céramique. *Paris*, 1886. 8°, pp. 191; with pl. and illustr. 5 fcs.

"Ceramic art at the International Exhibition of Antwerp."

THIERS (A.).—Collection d'objets d'art de Mr. Thiers léguée au Musée du Louvre. *Paris*, impr. Jouaust et Sigaux, 1884. 4°, pp. xiii-286; with portrait, 28 etchings, 5 chromos., and illustrs. in the text. 40 fcs.

"Collection of works of art formed by Mr. Thiers and bequeathed to the Louvre Museum."

This catalogue was prepared by Ch. Blanc, prior to the removal of the collection into the special room it occupies in the Louvre. He has prefaced it with a sketch of Mr. Thiers' life as an art collector; each object is carefully described, and the description is accompanied with a critical and historical notice often of great interest. Terra-cottas, antique and modern, Nos. 1-48; Oriental porcelain, Nos. 447-482; European porcelain, Nos. 483-1,418.

THIERSCH (Friedrich).—Ueber die Vasa murrina der Alten. *München*, 1835. 4°, pp. 65; with 1 col. pl. (Extr. from the transactions of the "Königl. Akademie der Wissenschaften von Bayern."

"Essay on the Murrhine vases of the ancients."

A thorough examination of all the opinions expressed by the antiquaries upon a problem, the solution of which still remains in suspense, will be found in this memoir, the most exhaustive budget of information we possess on the matter. Whether the writer has successfully established the correctness of his assumption that the murrhine vases were made of a glassy paste, imitating precious stones, and that the Portland vase may be considered as an example of the kind, it is not for us to decide.

—— Ueber Henkel irdener Geschirre mit Anagrammen, Inschriften und Fabrikzeichen aus dem aüsser Kerameikos von Athen. *München*, 1838. 4°, pp. 58; with 4 lith. pls. (Reprint from *Abhandlungen der K. bayerischen Akademie der Wissenschaften*, vol. ii., part 3.)

"The handles of earthen vessels bearing monograms, inscriptions, and potters' marks found in the outer Ceramicus of Athens."

—— Ueber die hellenischen bemalten Vasen mit besonderer Rucksicht auf die Sammlung Sr. Majestät's des Königs Ludwig von Bayern. *München*, 1844. 4°, pp. 96; with 6 lith. pls., partly col. 5 m.

"Upon the painted vases of the Greeks, with special considerations upon the collection of H.M. the King Ludwig of Bavaria."

The work comprises the following chapters:—Introduction—The uses of Greek vases as in-

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dicated by their forms and names—The destination of the various classes of vases—Origin, age, and manufacture of the vases. One of the features of the illustrations is the reproduction of the Greek coins on which vases are figured.

THIERSCH (Friedrich).—Thiersch's collection of antiquities. Catalogue of sale. *Münich*, 1860. 8°.

THIERSCH (Hermann).—"Tyrrhenische" Amphoren. Eine Studie zur Geschichte der Altattischen Vasenmalerei. *Leipzig*, 1899. 8°, pp. 161; with 6 pls. and text illustrs. 6 m.

"Tyrrhenian Amphoras. An essay on the history of vase painting in ancient Attica."

Gerhard had applied the name of Tyrrhenian vases to a group of black-figured amphoras, in the paintings of which he thought he recognised an Oriental influence. The modern theory, developed at full length by the writer of this essay, is that the style has originated in Attica, where they were made in the sixth century B.C.

THIOLLIER (F. and N.).—Fouilles du Mont Beuvray, ancienne Bibracte. Album executé sous la direction de F. and N. Thiollier. *Saint-Etienne*, 1899. 8°, pp. vii; with 61 half-tone pls. (46 of pottery). 12 fcs.

"Excavations at Mount Beuvray."

The oppidum of Bibracte, near Autun, has been made the object of extensive excavations ever since 1867. A large quantity of Roman pottery has been discovered on the place; the finds have been deposited in the Autun Museum, and in that of Saint Germain-en-Laye. Rare specimens of painted vases.

THIRION (H.).—Les Adams et Clodion. *Paris*, Quantin, 1885. 4°. The part devoted to Clodion in this volume extends from pp. 187 to 415; with 2 portraits of the artist, 10 etched pls., and 33 text illustrs. 50 fcs.

Clodion's terra-cottas may be said to occupy, in modern sculpture, a place equivalent to that occupied by Tanagra figures in the plastic of the Greeks. Both possess the fascinating attraction of the spirited and graceful sketch which, while containing the essence of a higher work of art, has no other pretention than to captivate our fancy. The refined sensuality of French society in the Louis XV. period finds a more exquisite expression in these diminutive statuettes, improvised under the witty and deft fingers of the artist, than in the more pretentious canvasses and marbles painted and carved by the renowned masters of the day. In the smallest work of Clodion, we recognise the stamp of that incomparable man's striking originality. In all of them the tool of the modeller seems to have rivalled in freedom of touch and brilliancy of effect the agile brush of the painter.

Claude Michel, or Clodion, as he chose to call himself, was of a race of Lorraine artists. His father, Thomas Michel, and his uncles, the Adams, were all sculptors of merit. Although Mr. Thirion does not do more than mention Clodion's passing connection with the faïence factories of Lunéville, Bellevue, Niderviller, and Nancy, it is a well-known fact that the models he executed for these establishments contributed not a little to their success.

Born at Nancy in 1738, he learned there, in all probability, the rudiments of his art. At the age of seventeen he was sent to Paris to work under the direction of his uncle, Lambert Sigisbert Adams. He made such rapid progress that six years after, in 1762, he was awarded a scholarship at the Royal Academy of Rome. There he varied the course of his regular studies by making terra-cotta groups of nymphs and cupids, so much appreciated by amateurs that he could never keep up with the demand. On his return to Paris it was also with his terra-cottas that he won his first success at the Salon. For close on twenty years the popularity of his charming creations was fairly sustained; the number of works he produced during that period can scarcely be computed. Rank and fashion had placed his bewitching groups under their patronage; sure prospects of fame and fortune seemed to stand before him. A sudden return to the stiff and formal style of Greek and Roman antiquities struck a death-blow to the free and sprightly manner of the Louis XV. school. Incredible as it may appear, from the year 1780, the elegant conceptions of his mundane and frivolous genius had suffered depreciation; a fickle public had thrown down the idol of a moment, to smile upon new favourites. In the auction-rooms, where they appeared in numbers, his choicest terra-cottas could hardly find a purchaser, or were disposed of at a ridiculous price. It was then that he bethought himself of his native place, and of his fellow-townsmen with whom he had always remained in friendly communication. He returned to Nancy, where he weathered in comparative calm the storm of the great Revolution. There he executed for the account of the potter, Nicholas Lelong, some of the happiest models he has ever produced. From that moment he led a wandering and precarious existence. He again fixed his abode in Paris, living on the scanty proceeds of badly-paid Government commissions, models sold to the bronze manufacturers, or subjects ordered by the manufactory of Sèvres. He died, in very poor circumstances, in 1814.

Everyone knows what a high price a work of his hand commands nowadays. A single figure reached nearly eight hundred pounds at the San Donato sale; and it is in hundreds of pounds that one has to pay for the smallest example of a genuine Clodion.

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THOMSON (Sir Henry).—A catalogue of blue and white Nankin porcelain, forming the collection of Sir H. Thomson, illustrated by the autotype process from drawings by James Whistler, Esq., and Sir H. Thomson. *London*, Ellis & White, 1878. Sq. 8°, pp. 67; with 26 pls. 200 copies printed. £2.

J. M. Whistler, who has partly illustrated this catalogue, was one of the earliest and most fervent promoters of "Impressionism" in painting, and of "Japanism" in fashionable taste. His lofty scorn for all accepted canons of æsthetics often led him to become the champion of somewhat eccentric and whimsical doctrines.

For long the group of young artists who recognised him as the oracle of the new creed—the head of the painting school of the future—was confined to his personal friends. As to the circle of converts to Japanese art and its newly revealed beauty, it expanded with an unexpected rapidity; everything that came from Japan was seized, treasured, and extolled by an ever-swelling crowd of admirers. Scarcely had the rage arisen among a select few, than it spread amongst all ranks of educated people. At this juncture, a company of purists, whose aspirations soared so much above common level, and who could not condescend to burn their thrice-refined incense at the altar of the crowd's idol, could no longer patronise a taste which threatened to be tinged with the bane of vulgarisation. Consequently, it was decreed that if Eastern art was still to be lauded and respected, it could only be so on condition that it should be divested of anything that rendered its constituent principles too easily grasped by commonplace understanding. In the case of Oriental porcelain, for instance, the ever-varied conceit of Japanese imagination, the realistic and graceful rendering of a spray of flowers, the harmonious combination of brilliant enamels, were deemed to have absorbed too large a share of our admiration. Henceforth, a simple Chinese vase of pure white paste, soberly painted, in a somewhat archaic style, with a blue of intense but delicate tint, was to become the pole star which should guide the truly-refined lover of ancient porcelain in his searches for absolute beauty.

The nearest approach to the ideal type was pointed out in certain globular jars, painted with a blue ground streaked with broken lines of darker blue, over which white blossoms were broadly scattered. Whether these stood for apple, plum, peach, or hawthorn blossoms could never be settled to everybody's satisfaction. But why should such a trifling consideration stand for one moment in the way of our supreme enjoyment of the exquisite purity of the azure ground; do we not forget everything earthly when, gazing at the ethereal vibration of a glorious Italian sky, our eye remains lost in contemplation of its unfathomable deepness. In every other point, but the particular shade of the blue, these jars were insignificant enough to offer some guarantee that the odious Philistine could never share the entrancing rapture created in the soul of the initiated by the spell of their indefinable radiance.

And yet the craze for collecting white and blue china spread like wildfire. A modest shilling blue plate of the right sort was worshipped by the minor poet as containing a source of unexhaustible inspiration. A hawthorn jar became the bone of contention between the wealthy bidders of the fashionable auction-rooms; and each specimen, when it happened to change hands, increased in value by some hundreds of pounds.

Rapid as had been the spreading of the blind infatuation for the white and blue ware, steady as had been the rising of its price, neither crazes were of long duration. The transcendental difference between the truly celestial tint and the showy blue of its despicable imitations still remained an article of faith for a few believers, but for the majority of unbiassed connoisseurs that difference stood, as a matter of fact, beyond all possible demonstration. To make matters worse one of the trusted signs of authenticity, the "six marks," through which antique Chinese porcelain could be distinguished from the modern Japanese imports, proved to be as unreliable as all the other tests. After a deep scrutiny of the signs by which the "six marks" are perplexingly diversified, the best authorities could not agree as to the exact composition of the mark which denoted a work of the best period. Thus ended the fad of a day; it afforded ample food to the caricaturist and the humouristic writer of the moment. It is manifestly recorded in the interesting catalogue of a collection which contained good, bad, and indifferent specimens, many of which have lost much of the value which was then set upon them all. In the sketches drawn to illustrate this catalogue, Whistler, as a true impressionist, has contented himself with indicating broadly, with a brush dipped in Indian ink, the general aspect of a few of the simplest pieces. No paltry detail comes to mar the fascinating impression we are expected to receive from a symphony in white and blue, transposed in the key of black and white.

THOMSON (J.).—Illustrations of ornamental brick and terra-cotta work. Jabez Thomson, terra-cotta manufacturer, Northwich, Cheshire. *Manchester*, Guardian printing works, 1888. Obl. fol., of 22 lith. pls. designed by H. Pascal.

THORÉ (Dr.).—Les anciennes fabriques de faïence et de porcelaine de l'arrondissement de Sceaux. *Paris*, impr. P. Dupont, 1868. 8°, pp. 24; with 1 pl. 3 fcs.

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"The old faïence and porcelain manufactories of Sceaux and its district."

Faïence and earthenware have been brought, at Sceaux, to the highest degree of perfection. They often rival the procelain of the times in the neatness of the reliefs and the finish of the paintings. Placed under the patronage of the Duchess of Maine, and subsequently of the Duke of Penthievre, the works had been, at first, under the direction of Chapelle, who styled himself a member of the Academy of Sciences; he was succeeded in the management by R. Glot, one of the most clever modellers of Paris; such conditions seemed to be a guarantee of success. The history of the vicissitudes of the Sceaux factory illustrate, once more, the difficulties private industries had to contend with under the old regime. To the interesting documents gathered by Dr. Thoré in connection with the manufactory are added a few particulars concerning the faïence made at Bourg-la-Reine and at Choisy-le-Roi at a contemporary period.

THORPE (Prof. T. E.) and OLIVER (Prof. H.).—Report on the employment of compounds of lead in the manufacture of pottery, their influence upon the health of the workpeople, with suggestions as to the means which might be adopted to counteract their evil effects. *London*, printed by Darling & Sons, 1899. Fol., pp. 50.

THURNAM (J.).—Ancient British barrows, especially those of Wiltshire and the adjoining counties. *London*, 1869. 8°; with 32 pls. and text illustrs., cinerary urns, etc. £1, 5s.

TIECK (F.).—Verzeichniss von Werken der Della Robbia, Majolika, etc., welche in den Nebensaalen der Sculptur-Gallerie aufgestellt sind. *Berlin*, 1835. 12°, pp. 139. 3 m.

"Description of the Della Robbia ware, majolica, etc., which are exhibited in the rooms adjoining the Sculpture Gallery."

This collection, once in the possession of Bartholdi, had just been bought in Florence for the Berlin Museum. Each section is prefixed with a historical notice, but the specimens are described without attribution or indication of origin.

TIFFIN (W. F.).—A chronograph of the Bow, Chelsea, and Derby porcelain manufactories, showing their simultaneous progress and their various marks. *Salisbury*, 1847. 8°, pp. 14; with 1 pl. of marks.

Chronological tables in three columns, in which are shown the respective development and productions of the three factories during the corresponding years. Upon the cover there is the emblematic figure of a triangle, on each side of which are inscribed the words, Bow, Chelsea, Derby.

—— La Perdita. A Chelsea pastorale, or drawing-room burletta. With a frontispiece of Chelsea figure. (Privately printed.)

TIGRI (G.).—De plastici dell'Ospedale di Pistoia. *Prato*, 1833. 8°, pp. 30. 2 fcs.

"The bas-reliefs of the Hospital of Pistoia."

TILMANS (Collection).—Catalogue of sale. *Bruxelles*, 1892. 8°. Porcelain and faïence, 817 Nos.; with 6 pls.

Of some value for the study of Belgian ceramics. The factories of Bruxelles, Tervueren, Bruges, Anvers, Tournay, Andennes, etc., are adequately represented.

TILTON (S. W.).—Designs and instructions for decorating pottery in imitation of Greek, Roman, Egyptian, and other styles of vases. *Boston*, 1877. 8°, pp. 44; with black and red illustrations.

The stock of classical (?) shapes to be obtained from a pottery dealer, and the patterns of corresponding styles with which they may be decorated with varnish colours of his own manufacture.

TISCHBEIN (W.).—Recueil de gravures d'après des vases antiques, la pluspart d'un travail grec, trouvés dans des tombeaux au royaume des Deux-Siciles, principalement dans les environs de Naples en 1789 et 1790, tirés du cabinét de Mr. le Chevalier Hamilton, avec des observations sur

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chacun des vases par l'auteur de cette collection. Publié d'après Mr. G. Tischbein, directeur de l'académie royale de peinture de Naples. *Paris*, Bénard, 1806. 4 vols. Fol., cont. 245 pls. A short introduction is prefixed to each volume. Also, with title and letterpress in English. £4. A few copies have the plates coloured by hand.

"A collection of engravings after antique vases, chiefly of Greek workmanship, found in the tombs of the kingdom of Sicily, particularly in the vicinity of Naples, during the years 1789 and 1790; now in the possession of Sir William Hamilton; with a few remarks on each vase by the owner of the collection. Published under the direction of Mr. William Tischbein, director of the Royal Academy of Painting at Naples."

Having disposed of his first collection of painted vases in favour of the British Museum, Sir W. Hamilton formed a second one, the result of two years' excavations in the neighbourhood of Naples. This was engraved between the years 1790-99, under the superintendence of the German painter, W. Tischbein. The designs were traced directly from the vase paintings; but they have been materially altered in character by the hand of the engraver. A short and insignificant text by Italinsky and Fontain accompanies the plates. Thomas Hope purchased this second collection. On its way to England it was partly destroyed in the wreck of the vessel which carried it.

Tischbein had also caused another set of 100 plates to be engraved from Greek vases in other collections. They were never published. A list of them has been given by Heydemann in the *Jahrbuch des Institutes*, 1886, pp. 308-313.

TISCHLER (O.).—Ostpreussische Alterthumer aus der Zeit des grossen Gräberfelder nach Christi Geburt. *Königsberg*, 1902. 4°, pp. 46; with 13 pls. of cinerary urns and explanatory notices.

"West Prussian antiquities of the period of the great burying grounds from the beginning of the Christian era."

TOCHÉ (Collection Ch.).—Catalogue of sale. *Paris*, 1887. 12°; with 6 phototyp. pls.

Terra-cottas from Tanagra and Asia-Minor. 81 Nos.

TOCHON D'ANNECY (Collection).—A series of 89 folio plates engraved after the Greek and Etruscan vases of the Tochon collection. The collection, which comprised 574 vases, was purchased by the Louvre Museum in April, 1818, together with the copper plates that the collector had caused to be engraved with a view to a publication which was never issued. A few of the engraved vases are no longer in the Louvre; they may, possibly, have been sent to the provincial museums. The prints, sold at the Chalcography of the Louvre, are not accompanied with any printed matter; there is neither title nor index. 45 fcs.

TOFT (Ch.).—Report on pottery and porcelain. *London*, S. Low, 1879. 8°, pp. 14. (In the *Society of Arts' Artisan Reports on the Paris Exhibition of* 1878.)

Ch. Toft was a practical potter at Messrs. Minton's China Works. The clever reproductions of Henri II. ware produced by that firm are signed with his name.

TOIFEL (W.).—Keramik. Eine Sammlung Originalentwürfe zur Ausführung in Glas, Fayence, Porzellan, Majolica, etc. 1886. Fol. 40 pls.

"Ceramics. A collection of original sketches to be executed in glass, faïence, etc."

It is with little regard for the requirements of pottery manufacture that the artist has designed these shapes, which look as if they were intended to be produced in metal.

TOLDT (F.).—Ueber das Trocknen von Thon in grosseren Massen und einen neuen Thontrocknenofen. *Leoben*, 1897. 8°, pp. 15; with 1 pl. 2 m.

"On the drying of clay in large masses and on a new clay drying oven."

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TOLDT (F.).—Regenerativ - Gasöfen. Wissenschaft. Grundsätze für die Berechnung der Querschnitte solcher Oefen. *Leipzig*, 1898. 8°. 18 m.

"Regenerative gas ovens. A scientific basis for the calculation of the transverse section of such ovens."

TOMKINSON.—A Japanese collection made by Michael Tomkinson, illustrated with 147 photogravure plates, etc. *London*, 1898. 2 vols. 4°. £12. Pottery, by Ch. Holmes.

TONINI.—Le figuline riminesi. *Bolognia*, Regia tipogr., 1870. 4°, pp. 84; with potters' marks. 3 fcs.

"The pottery of Rimini."

The collection of Roman pottery discovered in and near the town was deposited in the Gambalungana Library.

TORETELLI (Collection). — Très belles faïences italiennes, provenant en partie de la collection Toretelli. *Paris*, 1870. 8°, pp. 30; with 8 pls.

Catalogue of sale of a collection of fine Italian majolica, with an introductory notice by A. Darcel.

TORR (C.).—Harrow School Museum. Catalogue of the classical antiquities. *Harrow*, 1887.

TORTEROLI (T.).—Intorno alla majolica Savonese. Ragionamento storico. *Torino*, Barera, 1856. 8°, pp. 23. 5 fcs.

"Notice of the majolica of Savona. A historical disquisition."

Torteroli asserts that the manufacture of majolica must at one time have had a great importance in his native town, and that, judging from the number of churches and palaces whose outside and inside walls were covered with painted tiles, tile-making was doubtless the chief branch of the potters' trade. He confesses, however, that his searches through the civic archives have not yielded any information respecting the period of manufacture, the site of the factories, or the names of the potters. All the tile decorations said to have once embellished the buildings of the city of Savona have now disappeared. A single monument of the art may still be seen preserved in the neighbouring church of Allbissola. It is a large panel composed of a great number of tiles, upon which the subject of the "Nativity" is painted in bright colours. The work is inscribed—Fatto in Arbissola del 1576, per mano di Agostino. Gerolamo Urbinato lo dipinse.

Towards the middle of the eighteenth century the majolica made at Savona acquired some celebrity through all Italy, but Antonio Guidoboni and his two sons were the only masters of whom the author could find any record. Documents are more extensive regarding the works of G. Boselli, who produced, a few years later, imitations of French porcelain and English earthenware.

TOTI (A.).—Bernardino Pepi, ossia l'arte ceramica ristaurata in Sienna. 1881. 8°. (In *Gli studi in Italia*, pp. 188-216.)

"B. Pepi, and the revival of the ceramic art in Sienna."

A druggist of the town, Pepi, entered into partnership with two practical potters, and established, in 1847, a small majolica factory. They were particularly successful in the reproduction of the tiles composing the beautiful pavements still extant in the old churches of Sienna. They also made copies of Luca della Robbia ware. Much of their despicable fabrication has found its way into public and private collections, in which many a vile imitation, bought by some unwary traveller, stands now as a genuine article.

TOURNAL.—Notes sur la céramique. Faïences et porcelaines. *Caen*, Hardel, 1863. 8°, pp. 28. (Repr. from the *Bulletin monumental*.)

"Notes on the ceramic art. Pottery and porcelain."

A commonplace summary of ceramic history.

—— Catalogue du Musée de Narbonne. *Narbonne*, Caillard, 1864. 8°, pp. xxii-202.

"Catalogue of the Narbonne Museum."

Greek vases, Nos. 38-97; Roman pottery, Nos. 246-329; modern ceramics, Nos. 835-946.

TOYTOT (E. de).—Les arts et les peintures céramiques. *Paris*, Donniol, 1864. 8°, pp. 40. (Reprint from *Le Correspondant*). 3 fcs.

"Ceramic art and ceramic paintings."

As we opened this pamphlet our eye fell upon the following passage:—"In 1709 Bottger discovers the kaolin, the clay of which true porce-

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lain is made. The discovery of this new material was at once turned to good profit by the factories of Sceaux-Penthievre, Chantilly, and Vincennes." We did not proceed any further in our examination, lest a few more statements of that order might disturb our long-established notions.

—— Faïenciers de Nevers (Niévre) Tacherons, proprietaires, dans le système des engagements volontaires permanents, d'après les renseignements recueillis sur les lieux en 1864, avec une étude comparative sur la même famille en 1885. *Paris*, Didot, 1886. 8°, pp. 53. (Reprint from *Les ouvriers des deux Mondes.*)

"The workman of the Nevers faïence factories. Social conditions of the piece-work operative, living in his own house, freely, but permanently engaged in a manufactory. Information obtained in 1864, and supplemented by subsequent inquiries made in 1885, among members of the same family."

TRABAUD (P.).—Les Della Robbia de Marseilles. *Marseilles*, 1883. 4° pp. 19; with 4 illustrs.

"The works of the Della Robbias at Marseilles."

A bas-relief of enamelled terra-cotta in the Della Robbia style, adorning one of the chapels of the "Major" Church at Marseilles, has induced the writer to look out for evidences of any member of the Della Robbia family having been at work in the town. Although he does not repudiate the probability of such an assumption, he confesses, at the time, that no historical proof can be found to support it.

TRAPNELL (A.).—Catalogues of the Trapnell collection. *Bristol*, privately printed, 1898. 4°; pl. of marks. (Second issue.)

Bristol and Plymouth hard porcelain, pp. 41; Worcester porcelain, pp. 51; Oriental porcelain, pp. 40.

The collection was sold at Christie's, July, 1899.

—— An illustrated catalogue of Chinese porcelain and pottery, forming the collection of Mr. Alfred Trapnell. *Bristol*, privately printed, 1901. 4°, pp. 42; with 6 pls. of marks and 72 photogr. pls.

—— A catalogue of Bristol and Plymouth porcelain, with examples of Bristol glass and pottery, forming the collection made by Mr. A. Trapnell; with preface by the Rev. A. W. Oxford, M.A. *Bristol*, 1905. 4°, pp. xxxii-60, 8 pp. of reprints of old sale catalogues, and 10 heliogr. pls. (Privately printed.)

The Trapnell collection presents a most complete illustration of the manufacture of hard porcelain in England.

TREADWELL (J. H.).—A manual of pottery and porcelain for American collectors. *New York*, Putnam & Sons, 1872. 8°, pp. v-161; with marks and 26 illustrs. 10s.

From the various shortcomings, inevitable in a manual written under similar conditions, one may be induced to surmise that the compiler has attempted to put to the test the truth of the popular saying, "If you want to study a subject so far unfamiliar to you, write a book about it." In the selection and attribution of the examples reproduced in diminutive woodcuts, such as the modern trinket-holder of Barbiset, given as a representative of Palissy ware; the pig's head of purple faïence shown as a specimen of Delft; the satyr vase of Wedgwood presented as of unknown origin, but probably Berlin, we may conclude that after the labour had been done the student had not succeeded in mastering the subject. Although we are told that the book is intended for "American collectors," a little more circumspection might have been desirable, and the possibility of its falling into the hands of more critical readers taken into consideration.

TREBUTIEN.—Bernard Palissy. *Paris*, 1840. 8°, pp. 9. Portrait. (Extr.)

TREU (G.).—Griechische Thongefässe in Statuetten-und Bustenform. Fünfunddreissigtes Programm zum Winckelmannsfest der Arch. Gesellschaft zu Berlin. *Berlin*, 1875. 4°, pp. 23; with 2 photogr. pls., containing 11 subjects. 4s.

"Greek terra-cotta vessels in the shape of figures and busts."

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TREU (G.).—Erwerbungen der Antiquen Sammlungen in Deutschland. Dresden. Terra-cotten. *Berlin*, 1889. Sm. 4°, pp. 20; with text illustrs.

"Additions to the museums of antiquities in Germany. The terra-cottas at Dresden."

TREUERN (Gotthelf).—Kurze Beschreibung der heidnischen Todtentöpfe, in welchen die Heiden ihrer Verbrannten Todten überbliebene Gebeine und Aschen aufgehoben, unter der Erden beigesetzt und bei den jetsigen Zeiten in der Kur- und Mark-Brandenburg haufenweise ausgegraben werden. *Nürnberg*, 1688. 8°, pp. 30; with 3 pls.

"A short description of the pagan cinerary urns in which the ancients used to enclose the bones and ashes of the dead after the cremation of the body, and which they buried in the earth; particularly those which are frequently discovered at the present day in the Electorate of Brandenburg."

Local historians of North Germany had long supported the popular belief that the strange-looking earthen pots, plentifully discovered in certain regions, were either a natural product of the soil, or the work of the elfs and imps said to dwell in the bosom of the earth. This curious essay demonstrates the absurdity of entertaining such a belief, and attempts to give a more rational explanation of the presence of such a large accumulation of pottery in the places which the writer rightly considers as having been the burial-grounds of the primitive races. It contains the following chapters:—

I. The names of the vessels. II. The places where they are to be found. III. Exterior and interior signs by which they may be recognised. IV. How to proceed in the excavations. V. Of the time of the year in which these are to be undertaken. VI. Of the materials of which the pots are made. VII. The figures found in the soil. VII. For what purpose earthen vessels were used. VIII. When and where originated the custom of using such vessels for such purposes.

TRIQUETI (Baron H. de).—Bernard Palissy. *Paris*, Schmith, 1856. 12°, pp. 12. 2nd ed. *Paris*, 1863. 8°.

A lecture delivered at the general meeting of trade apprentices by Mr. de Triqueti, Secretary to the Committee of the Reformed Church at Paris.

TROLLOPE (A.).—Decorative pavement of the thirteenth century in the Church of St. Remi at Rheims. 8°; with 5 illustrs. (In *Archeological Journal*, vol. xi.)

TROUDE (A.).—Choix de modèles de la manufacture nationale de Sèvres, appartenant au Musée Céramique. *Paris*, Calavas, 1897. 4°, pp. 8; with 136 pls. 50 fcs.

"A selection of models of the national manufactory of Sèvres, belonging to the Ceramic Museum."

Statuettes, groups, vases, with a historical introduction and notices. Mr. A. Troude is secretary to the museum.

TUDOT (Edmond).—Collection de figurines en argile, œuvres premières de l'art gaulois, avec les noms des céramistes qui les ont exécutées, recueillies, dessinées et decrites par E. Tudot. *Paris*, C. Rollin, 1860. Imp. 4°, pp. 104; with 75 lith. pls. and 112 woodcuts in the text. £4.

"A collection of earthen figures, the early work of Gallic art, with the names of the potters by whom they were made; collected, drawn, and described by E. Tudot."

It matters little to the Gallophiles—a most patriotic class of French antiquaries—to admit, with us, that certain handicrafts were imported into Gaul by the Romans, but we must be willing to recognise, with them, that the Gallic productions bear the impress of a truly national feeling, and free from the influence of the Conqueror. This point E. Tudot has endeavoured to establish by means of the terra-cotta figures discovered in the valley of the Allier. His theory rests more upon personal conviction than upon actual evidence; but it is candidly presented and ingeniously developed; on this account it is entitled to be considered with impartial interest.

That Roman paganism was introduced amongst the Gallic tribes and secured a firm hold in the land is a fact not to be denied. The efforts of the writer are, therefore, directed towards making good his own belief that all mythological divinities were bound to assume in their new abode quite a different character when tinged with the ambient ferment of Druidic

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traditions. We are, consequently, introduced to a pantheon of local deities, issued, as it would appear, from the idiosyncratic spirit of the Gaul, and embodying, not only the philosophical tendencies of the race, but also the chief characteristics of the national temperament. Accordingly many a rude figurine we might take for the debased imitation of some Roman type is presented to us as personifying one of the fundamental principles of the Druidic creed. A seated woman, holding two children on her lap, one of the subjects most frequently met with, becomes the "Goddess-Mother," a nameless divinity who presided over maternity. A youth lying on a dolphin must be taken to be an allegory of the soul journeying towards the fortunate Islands of the Celtic Elysium. Some common-place female figures, lacking any distinctive attribute which might assist in their identification, are supposed to be the "Topical divinities," protectresses of the Allier. Once engaged in that way, the writer goes so far as to recognise in certain busts of a smiling boy the image of a pretended "God Risus," the incarnation of laughing; laughing, as is well-known, being a marked propensity of the nation. Whether God Risus was ever worshipped by the Gauls is not made absolutely clear, but the mere suggestion of its probable existence is bound to exact from us a prompt tribute to his ruling power, in the form of an irrepressible smile.

Any favourable impression that could be created by the ingenious manner in which singular assertions are sustained in the text, vanish at the examination of the numerous examples lithographed on the plates. Degenerated as they are, we can still recognise the classical character of the Olympian deities, Juno, Ceres, and Venus in these ungainly figures made on Gallic soil by the last Roman potters. If we remember that the making of such figures ceased altogether after the country had shaken off the yoke of the Conqueror; if we take into consideration the Latin names of the potters and the inscriptions, always in the Latin language, impressed upon their work, we cannot easily espouse the opinion so dear to many French antiquaries, and accept these vulgar productions of the plastic of the times as striking evidences of a national and independent art having ever flourished in Gaul, perfectly distinct, in its essence, from the art imported in the land by the foreign oppressor.

—— Marques et signatures de céramists trouvées dans le Bourbonnais. (Reprint from *Bulletin Monumental.*) 8°, pp. 36.

"Marks and names of potters found in Bourbonnais."

TUNNICLIFF (W.).—A survey of the County of Stafford. *Nantwich*, 1786. 8°, pp. 40; with map, and 8 pls. of arms.

The directory placed at the end contains the names of all the pottery manufacturers in the vicinity of Newcastle-under-Lyne.

TURGAN.—Les grandes usines de France. *Paris*, 1860 and f.y. 8°; with text illustrs.

"The great manufactories of France."

A periodical publication in which the most important ceramic establishments are described in special articles. The following have also been published in separate form. They are all illustrated with woodcuts.

—— Sèvres, 1860. Pp. 70 (1st article). A supplement of pp. xvi appeared in 1876.

The supplement describes the new building erected in the Park of Saint Cloud, to which the national manufactory was transferred in 1871.

—— Faïenceries de H. Signoret à Nevers. Pp. 15. (Part 76.)

The method of manufacture of the old Nevers faïence with a stanniferous glaze is still followed in the Signoret pottery works. Cheap articles of common use constitute the bulk of the production; artistic reproductions of the ancient models, richly painted with polychrom decorations, are also extensively made. Another important branch, introduced later on, is the making of drain pipes and sanitary ware.

—— Fabrique de boutons céramiques de Mr. Bapterosse à Briare. Pp. 25. (Part 78.)

A new ceramic industry created by Bapterosse. The invention consisted in making use of a felspathic paste of porcelain to which a single firing imparted a sufficiently glossy surface to dispense with any glazing. Ceramic buttons, produced in this way, secured an immense sale, and the works gave employment to thousands of hands. As these articles enjoyed only for a time the success they had obtained at the start, Bapterosse's processes have been subsequently turned to many other practical purposes, and the Briare manufactory is still one of the most important ceramic establishments in France.

—— Faïenceries de Gien. Pp. 15. (Part 136.)

A factory established at Gien, in 1822, for the making of pottery and earthenware after the English methods, in competition with the works of Creil et Montereau, where it was manufactured with great success. At the present time Gien has made a speciality of the reproduction of the old patterns of Rouen, Nevers, and other French faïence by a cheap process of transfer printing, not applied upon the stanniferous glaze, but upon ordinary white earthenware. The works employ about five hundred hands.

—— Fabrique de porcelaine et de faïence de M. M. Haviland et Cie à Limoges (Haute-Vienne). Pp.

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24. (Part 352.) Also, in English, 1885.

The founder of the firm, the late Mr. Haviland, was an American citizen. He settled in Limoges as a porcelain manufacturer, and introduced hard porcelain on the market of the United States, the supply of which had so far been limited to the importation of English china and earthenware. Haviland's productions were soon noted for the perfection of their manufacture and the artistic character of their decoration, and it was with rapid strides that the firm took a foremost place in the home and foreign industry. A profusely illustrated account of the Limoges works, and of the branch established at Auteuil, near Paris, where the ware is decorated, is given in this article.

TURGAN.—Tuileries de Montchanin (Sâone et Loire). Société Ch. Avril et Co. Pp. 15.

"The Montchanin tile works."

TURNER (G. W.).—Synopsis of paintings on wedding present to H.R.H. The Duke of York and H.S.H. The Princess May. Manufactured by G. W. Turner & Sons, Alexandra Works, Tunstall, and presented by workers in the Staffordshire Potteries. 1893. 8°, pp. 7. Printed in red.

The present consisted of a washing stand and a dressing table, with toilet sets, etc., all made of earthenware. It was painted with subjects of flowers and foliage intended to allegorise "The marriage of the roses."

—— Lancelot and Elain. *London*, 1894. Sq. 8°, pp. 24.

Handbook to an exhibition, in New Bond Street, of four sets of dressing-room furniture, in earthenware, made by W. Halles Turner. The flower paintings, with which the surface is decorated, are described as being allegorical illustrations of the following poems:—Lancelot and Elain, Faust, Marmion, and the Marriage of the Roses. Setting aside the unprecedented flow of the poetical interpretations of the subjects, in which each personage of the original poem is represented by a flower, and also the indifferent quality of the paintings, we must say that these huge pieces of earthenware were real "*tours-de-force*" of pottery manufacture.

TURNER (William).—The ceramics of Swansea and Nantgarw; a history of the factories. With biographical notices of the artists and others, notes on the merits of the porcelains, the marks thereon, etc. Also, an appendix on the mannerisms of the artists, by Robert Drane. *London*, Bemrose & Sons, 1897. 4°, pp. xii-349; with 33 pls., mostly coloured, and 9 illustrs. £1, 11s. 6d.

Incontestable as may be the fine quality of a porcelain body, said by some amateurs to be superior to all other English porcelain, the productions of the Welsh factories cannot be commended for their artistic merit. The deplorable taste prevailing at the beginning of the nineteenth century is strongly marked in the patterns of local origin; the forms are of the so-called antique style, which never admitted of much grace and elegance, and the paintings are a debased remnant of the manner of the early china painters, handed down from master to apprentice in the workshops of the chief manufactories. Such flower paintings as are reproduced in the book may be excused when seen executed in bright enamels on the beautiful surface of a porcelain vase, but to admire these clumsy bouquets in their reproduction in chromo is more than a man endowed with ever so little artistic education should be asked to do.

—— William Adams, an old English potter; with an account of his family and their productions. *London*, Chapman & Hall, 1904. 8°, pp. xxii-252; with 33 collotype pls., 30 half-tone illustrs., and 1 col. pl. £1, 10s.

Second only to Josiah Wedgwood in the production of highly refined pottery, but following him at a respectable distance, William Adams testifies fo the influence that the great master has exerted upon the art of the period. Up to the present day, the Adams family has occupied a high position in the trade. Its history is linked with that of the contemporary manufacturers, of whom interesting biographical particulars will be found in the book. The materials for the preparation of the work were gathered by W. P. Adams, the direct descendant from William, first of the name.

—— Transfer printing on enamel, porcelain, and pottery. Its origin and development in the United Kingdom. *London*, Chapman & Hall, 1907. 8°, pp. xiv-175; with 1 etching by the author, and 68 pls. in half-tone. £1, 5s.

A heavy accumulation of information and references not always directly relevant to the

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subject. The important point of the birthplace of the process of transfer printing is left unsettled, and the respective merit of ceramic printing in its various stages is scarcely considered.

TÜRRSCHMIED. — Ueber die Ziegelfabrikation. *Berlin*, Plahn, 1859. 8°, pp. 31.

"On the manufacture of bricks and tiles."

TWINING (R.).—The book of the tea-pot, and of some tea-cup times, with pictures of tea-pots of many periods and places. *London*, 1899. Sm. 4°, pp. 64; with numerous illustrations.

Printed for presentation by R. Twining & Co., tea merchants, of London, this charming little book contains anecdotes on tea drinking and tea drinkers, profusely illustrated with pen and ink sketches of curious tea-pots, chiefly of English and Oriental origin.

TYSZKIEWICZ (La Collection).—Choix de monuments antiques, avec texte explicatif by W. Fröhner. *Munich*, 1892-97. Part i.-iv.; with 40 col. pls. £4.

"A selection of antiquities, with explanatory notices by W. Fröhner."

The work, which was not completed, contains some reproductions of rare Greek vases and terra-cottas. Under the title of *Memories of an Old Collector*, Count Michel Tyszkiewicz has published the reminiscences of his long career as a collector.

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UJFALVY-BOURDON (C. E. de).—Les biscuits de porcelaine. *Paris*, Rouam, 1893. 4°, pp. 96; with 36 illustrs. 5 fcs.

"Porcelain biscuits."

Were it not that a collector should never be taken into account for having let his hobby run in a particular direction, one might ask whether a collection of porcelain figures would not have offered greater interest, if it had included glazed and painted specimens, instead of being restricted to those left in the biscuit state. The formation of exclusive collections are a sign of the times. To be a general connoisseur in ceramics requires, nowadays, the acquirement of such a wide knowledge, that one is obliged to limit the field of one's study to a special subject.

At the latter end of the last century biscuit figures were very much in vogue. They replaced, for house decoration, marble statuettes, a more costly luxury, and terra-cotta figures, less refined in their material. Every European porcelain factory was producing a great variety of attractive models; the subject may, therefore, offer ample scope for the writing of a monograph. In the present essay the chief places of production are severally passed under review, special attention being bestowed on the royal manufactory of Sèvres. A complete list of the groups and figures, the plaster models of which are still preserved in the National establishment, has been compiled for the first time. Opposite to the description of each object will be found the name of the modeller, the price the article was charged for at the works, and also a few historical notes or anecdotes referring to the best models and to their makers.

—— Petit dictionnaire des marques et monogrammes des biscuits de porcelaine; suivi d'une étude sur les marques de Sèvres. *Paris*, 1895. Pp. 114; marks. 12 fcs.

"A small dictionary of the marks and monograms found upon the porcelain biscuits; with an essay on the marks of the manufactory of Sèvres."

ULKE (R.).—Katechismus der Porzellan- und Glasmalerei. *Leipzig*, J. Weber, 1894. 8°, pp. 232; with 77 illustrs. 3 m.

"Handbook of porcelain and glass painting."

ULRICH (R.).—Catalogue der Sammlungen der antiquarischen Gesellschaft in Zurich. *Zurich*, 1890. 3 vols. 4°; pls.

"Catalogue of the collections of the Zurich Society of Antiquaries."

Prehistoric and early German urns, Roman pottery, etc.

URLICHS (L.).—Verzeichniss der Antikensammlung der Universitat Würzburg. 3 Heft. Vasensammlung. *Würzburg*, 1872. 8°, pp. 114.

"Description of the collection of antiquities in the Würzburg University. Part III. Antique vases." (Ancient collection Feoli.)

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URLICHS (L.).—Zwei Vasen ältesten Stils. Programm zur Stiftungsfeier des v. Vagner'schen Kunstinstitute. *Würzburg*, 1874. 4°, pp. 11 ; with 2 pls.

"Two vases of the most ancient style."

—— Der Vasenmaler Brygos . . . Siebentes Programm des von Wagner'schen Kunstinstituts. *Würzburg*, 1875. Fol., pp. 10 ; with 1 fold. pl. 3 m.

"The vase painter Brygos. Seventh programme of the Wagner Institute."

Seven vases signed by Brygos are described in this paper. In spite of some archaic features noticeable in his paintings, by the style of the inscriptions Urlich's estimates that the artist worked between the 90th and 100th Olympiad.

USSING (J. L.).—To graeske Vaser i Antik-Kabinettet i Kjobenhavn. *Kjobenhavn*, 1866. 4°, pp. 17 ; with 2 col. pls.

"Two Greek vases in the Copenhagen Museum of antiquities."

—— De nominibus vasorum græcorum disputatio. *Hauniae*, 1844. 8°, pp. 175 ; pl. 2 m.

"Controversies on the names of Greek vases."

UZIELLI (Collection M.).—Catalogue of the various works of art forming the collection of Matthew Uzielli, Esq., by J. C. Robinson. *London*, J. Clayton. 8°, pp. vi-304 ; woodcuts and engr. pls. (Printed for private distribution.) 5s.

—— Catalogue of sale. *London*, Christie, 1861. 8°, pp. 293.

A general collection which contained only a few examples of Greek vases, majolica, and porcelain. The sale produced over £15,000.

V

VACHON (M.).—Les industries d'art. Les écoles et les Musées d'art industriel en France (Départements). *Nancy*, Berger Levrault, 1897. 4°, pp. 441.

"Artistic industries. The schools and museums of industrial art in France (Departments)."

Short notices of the past and present conditions of the ceramic industry in the French provinces give some interesting information respecting the following centres :—Marseilles and the Aubagne potters, Nice and Vallauris, Toulouse, Bordeaux, Limoges, Vierzon, Tours, Rennes, Quimper, Lille, etc. Local museums are briefly described.

—— Rapports de Missions sur les Institutions d'enseignement artistiques et techniques pour les industries d'art en Europe. (In collaboration with H. Havard.) *Paris*, Publié par le Ministère de l'Instruction publique et des Beaux-Arts. 5 vols. 4°. v.y.

"Reports of the missions sent to investigate the conditions of artistic and technical instruction for the advance of the art industries of Europe."

The chief museums, schools, and factories of Germany, Italy, Austria, Russia, Switzerland, Belgium, Holland, Denmark, Sweden, England, etc., are succintly passed under review in these reports.

See **Havard** (H.).—Les manufactures nationales.

VAILLANT (V. J.). — Les céramists boulonnais. Etude sur les poteries de terre, grès, terres cuites, faïences et porcelaines de Boulogne-sur-mer. *Boulogne*, 1882. 8°, pp. 127. 5 fcs.

"The ceramists of Boulogne. An essay upon the manufacture of pottery, stoneware, terra-cotta, faïence, and porcelain at Boulogne-sur-mer."

Although the trade of the potter could never have been of much importance among the industries of Boulogne and the surrounding region, evidence exists that it was uninterruptedly carried on in the province from a remote antiquity. Roman ware and mediæval vessels of rude make, have often turned up in the excavations. Ancient documents in which potters are referred to are not wanting ; some of them go back to the eleventh century. Mr. Valliant's book bears, as an epigraph, a quotation from a romance of Eustache Le Moine, written in 1073, "LI POTIER CRIE ; AS POS ! AS POS." All through the fourteenth century names of local

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potters appear frequently in the civic registers. As early as 1505, mention is made of the Yvart and Wimet families who, without interruption, have supplied the town of Boulogne with potmakers during three centuries. Their production was limited to common earthenware vessels sold in the local fairs and markets. Yet an examination of the ancient documents referring to the regulations of the trade and the customs of the workmen furnishes some interesting materials towards the general history of French pottery.

The minor factories of the latest period, which, as a conscientious historian, the writer could not ignore in his account, have little claim to our attention. If we except certain dishes of red clay coarsely decorated with slips or incised traceries, and perhaps a few painted tiles, exhibiting crude attempts at embellishing a very rude ware, we do not see that the pottery of Boulogne ever showed any distinctive character.

—— A propos des vases pastillés et épigraphiés de l'époque gallo-romaine trouvés dans le Boulonnais. *Arras*, 1887. 4°, pp. 28. (Reprint from the *Bulletin de la Commission des antiquités du Pas-de-Calais.*) 3 fcs.

"On the subject of the slip decorated and inscribed vases of the Gallo-Roman period found in the region of Boulogne s/mer."

The author, curator of the Boulogne Museum, has made a special study of the Roman pottery, decorated by the process of trailing a jet of "slip," or diluted clay poured out, upon the surface of the vessel, through a narrow tube or quill. Examples of this method of decoration, frequently found in the North of France, are largely represented in the Boulogne Museum. Elegant scrolls of foliage and flowers, running dogs and stags, are traced in that manner with yellow slip upon black or red ground. The paper deals particularly with the inscriptions with which they are accompanied, most of which are of a more or less Bacchanalian character. Among them we may quote—Sitio, Bibe, Imple me, Replete, Reple me copo meri, Misce, etc., which the writer takes as representing the cheerful characteristics of the Gallic spirit.

VAISIER (A.).—Les poteries estampillées dans l'ancienne Séquanie. *Besancon*, 1882. 8°, pp. 40; with 15 lith. pls. of marks and inscriptions. (Reprint from the *Mémoires de la Soc. d'Emulation du Doubs.*)

"The stamped pottery of ancient Sequany."

There can be no doubt that pottery was extensively manufactured in the region at the time of the Roman occupation; the ruins of the potters' kilns and the accumulation of fragments with which they are surrounded are there to attest it. One might expect that the marks impressed on the ware discovered on the spot might assist us in fixing the names of the local potters. A list has been drawn up of all those found in the province of Franche-Comté. But as most of these names are common to many other centres of production, and as not one among them occurs in a sufficient number of instances to make it predominate over the others, we are deprived of one of the means of discriminating between the actual production of the Sequanian kilns and the articles imported from other places. We can only take this ubiquity of marks as an additional proof that the trade in pottery ware extended over all the Roman possessions.

VALENTINI (D.).—Musei Museorum; oder der allgemeiner Kunst und naturalien Kammer. *Frankfurt a. M.*, 1714. 2 vols. Fol.; pls. 20 m.

"The museum; or the general cabinet of nature and art."

Under this name the collectors of yore described their heterogeneous assemblage of curiosities of every possible description. In their ponderous discantation they seldom failed to make appeal to the supernatural and miraculous side of every subject. Fossils were for them extraordinary freaks of nature, and the curious veinings of onyxes and other marbles, in which they saw sacred images of crucifixes, holy virgins, and sainted personages, were presented as marvels of the same order. In describing the treasures in his possession, Dr. Valentini has indulged in the usual display of pedantic absurdities which constituted the foundation of the hermetic science of the old natural philosopher. The various earths are treated in the first chapters of vol. ii., and reference is made to the potter's art. An essay on terra sigillata of various origin occupies a prominent place; it is illustrated by two plates of marks and the reproduction of a remarkable vase made of that material. Then comes an article upon the cinerary urns and the sepulchral terra-cotta lamps of the ancients. Chinese porcelain is also touched upon, and from the obscure and extravagant notions entertained on these subjects by the worthy doctor we come to the conclusion that such a book might have been written hundreds of years before, and not at a time when general knowledge is supposed to have stood at a much higher level.

VALIÈRE.—Rapport du délégué des ouvriers porcelainiers au Congrès de Paris. *Limoges*, Ducourtieux, 1876. 8°.

"Report of the delegate of the operatives of the porcelain factories sent to the Paris Congress in 1876."

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VALLIER (G.).—Briques émaillées du Sud. Ouest de la France. Carrelages du chateau de Bréssieux (Isère) et du presbytère de Saint-Trophime à Arles (Bouches du Rhone), xvii^e siècle. Pp. 15; with 1 col. pl.

"Glazed tiles from the South-West of France. Pavements of the Bréssieux Castle, and the presbytery of Saint Trophime at Arles."

VANAULT.—Les mille et une nuits du potier. Bernard Palissy. *Paris*, Bedelet (1850 ?). Pp. 113-145; with 2 lith. pls. (In *Le génie de l'industrie.*)

The Story of Bernard Palissy told to children.

VAN BASTELAER (D. A.).—Les grès-cérames ornés de l'ancienne Belgique et des Pays-Bas improprement appelés grès flamands. Chatelèt et Bouffioux, centres importants de production et d'exportation en Belgique et dans les pays étrangers. *Bruxelles*, 1880. 8°.

"The ornamented stoneware of old Belgium and the Low Countries, incorrectly called Flemish stoneware. Chatelet and Bouffioux, two important centres of manufacture and exportation in Belgium and foreign countries."

A first report.

—— Les grès-cérames ornés de la Belgique et des Pays-Bas. Deuxième rapport fait a la Société archæologique de Charleroi, par son président D. A. Van Bastelaer pour la partie technique, et J. Kaisin, membre du conseil, pour les documents. *Charleroi*, 1880. 8°, pp. 284; with 12 lith. pls. 12 fcs.

" . . . A second report addressed to the Charleroi Archæological Society; the technical portion written by its president, D. A. V. B., and the documental evidence presented by Councillor J. Kaisin."

—— Les grès wallons; grès cérames ornés de l'ancienne Belgique et des Pays-Bas, improprement nommés grès-flamands. Troisième rapport. Les grès ornés à Bouffioux au xvi^e siècle. *Bruxelles*, 1881. 8°, pp. 61; with 3 lith. pls.

" . . . The artistic stoneware made at Bouffioux in the sixteenth century."

A third report written in answer to the criticism to which the publication of the second report had given rise.

—— Les Grès wallons . . . Quatrième rapport resumant les trois précedents et formant une monographie au point de vue historique et descriptif. *Mons*, 1884. 8°, pp. 500; with 19 lith. pls. 25 fcs.

" . . . A fourth report, summing up the three previous ones, and forming a historic and descriptive monograph."

—— Les anciens grès artistiques flamands dans le nord de la France à la fin du xvii^e siècle. Produits dits en allemand "Bollekenskan" fabriqués à Marpent. *Mons*, 1884. 8°, pp. 25.

"The Flemish stoneware in the North of France at the end of the seventeenth century. Vessels called in German 'Bollekenskan,' manufactured at Marpent."

From the fragments discovered at Marpent, a French village situated near the Belgian frontier, the writer concludes that a stoneware manufactory must have existed on the spot.

—— Les grès armoriés de Chatelet et de Bouffioux à Liège au xvi^e siècle. *Mons*, 1885. 8°, pp. 61.

"Armorial stoneware made for Liège at Chatelet and Bouffioux."

Much importance is attached in this paper to the fact that the nobility of Liège sent commissions to the potters of Bouffioux for the making of their armorial vessels, as well as to the potters of Raeren.

—— Huit grès ornés anciens de Bouffioux. *Bruxelles*, 1891. 8°, pp. 14; with 5 pls.

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"Eight ornamented stoneware vessels of Bouffioux manufacture."

However eager he may be for knowledge, a ceramic student might well wince at the task placed before him when, anxious to sift the question of the Bouffioux stoneware and the place it should occupy in general history, he finds himself confronted by the appalling array of printed pamphlets and volumes containing the discussion of the subject. This outpour of archæological debate was due to the startling discovery of a hitherto unsuspected centre of manufacture. At the very moment when a course of exhaustive inquiries seemed to have located in Germany the probable site of all the chief factories of artistic stoneware, it was found that Bouffioux, a village of the Walloon country, had been as prolific in the production of that kind of pottery as any place at work in the Rhine and the Meuse valleys. The Archæological Society of Charleroi may claim the entire credit of the discovery; the wide circulation of their printed transactions spread the news through the antiquarian world. A great stir was anticipated; but the communication was received abroad with something akin to sneering indifference. To the claims preferred in favour of the antiquity and originality of the Bouffioux pottery which followed the discoveries, it was merely answered that the find of huge heaps of stoneware sherds—the best part of which consisted in distant imitations of the plainest types of Siegburg and Raeren—could not, in any way, affect the main lines on which the history of the craft had lately been reconstituted, and that the fact was far from having the importance that had been attached to it. It was a bitter disappointment. So far from accepting such a declaration, the president of the society took pen in hand to fight and defeat the adverse party with a vigour worthy of a better cause.

An unwonted strain was put upon the local printing presses; page after page of specious argumentation, blended with good-humoured sarcasm, were hurled at the head of the obdurate dissidents. The first report having proved insufficient to bring conviction into their minds, a second one was published, so complete in all respects that no one, having perused it, could have suspected that the subject was susceptible of further development. It contained a history of pot-making at Bouffioux before the introduction of stoneware manufacture; a statement of the technical peculiarities by means of which the Bouffioux productions can be recognised; transcriptions of all the ancient documents referring to the craft, with a complete list of all the masters who had been Governors of the Guild from 1550 to 1824; and, finally, a descriptive catalogue of all the fragments dug out from the soil, and now deposited in the Charleroi Museum, as well as of all the stoneware vessels preserved in the other museums of Belgium, and which may, with good reason, be attributed to the Bouffioux works.

A third and fourth report were subsequently issued in support of the first two, each enlarging upon the points already discussed, and bringing forth a fresh supply of arguments and evidence. Methodical order and thorough scrutiny of details have presided over the preparation of these consecutive volumes, the last of which counts no fewer than 500 pages. The catalogue, with its ingenious system of classification and its accurate description of the fragments, is a model of its kind. It is illustrated with coloured plates reproducing a large number of examples. But if we compare the opinions developed in the text with the illustrations, we feel bound to come to conclusions very different from those entertained by the writer. He insists particularly on the obvious originality and the artistic character of the Bouffioux ware. We must confess that among the numerous subjects reproduced for our edification we find nothing but clumsy repetitions of well-known types. The brown jugs and their embossed medallions are copied from those of Raeren; as for the coloured diapers, rosettes, and foliage impressed on the grey ware of a later period, they are but commonplace recollections of the style of decoration initiated at Grenzhausen. We agree with him when he says that on the point of technical manufacture the Bouffioux productions are generally excellent; the clay employed was often of very fine quality, and the ware is remarkable for deepness of colour and brilliancy of glazing; more than this, we cannot grant. It is clear, from the contemporary documents, that cheapness of production had been from the first the guiding rule of the Bouffioux potters. No artistic work could have been made under the conditions in which they were placed. The wholesale merchants who established warehouses in the village, and secured gradually the management of the whole trade, had a main share in bringing about the decline of the art. The good models that they imported from the best factories of Flanders and Germany were reproduced for a trifling price; and they kept the upper hand over the makers by advancing them money at ruinous interest. So it happened that a few years after the Guild had been constituted the united masters had to lodge a complaint by the counsel, stating that under the existing circumstances the scale of prices had fallen to such a low level that it had become impossible to work at a profit.

The manufacturer who had been fortunate enough to escape falling into the clutches of the mighty merchant, abandoning the hopeless struggle, hastened to start in business as a merchant, and to make money by oppressing his former mates and enforcing the "sweating system," which prevailed in all pot-works.

This sad picture, which has escaped the attention of the historian of the Bouffioux stoneware, but which is forcibly indicated in the authentic documents he has added to his fourth report, reminds us of the downfall of many another centre of pottery manufacture, to which a similar cause may be attributed; we mean the rage for cheapness of production which results from the interference of the middleman and the blindness of his victims.

An important point that Mr. Van Bastelaer will not concede to his opponents is that the invention of the brown stoneware glazed with salt was imported from Raeren, and did not originate in the place. Although he cannot prove the case, he believes implicitly in a local discovery. As he acknowledges that the ware of both places was similar, and as one of them must consequently have been imitated from the other, his final conclusion must be that Bouffioux

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has made Raeren, since Raeren has not made Bouffioux. No one would have followed him as far as that; so he has wisely refrained from expressing any definite opinion on the subject.

It may be questioned if the subject of the Walloon stoneware was of sufficient importance to require such a thorough treatment. Had the learned and conscientious historian dealt with a branch of the potter's art more interesting to the general student, and spent on this work the care and the ability he has displayed in the completion of these monographs, we feel convinced that the outcome would have added another standard book to ceramic literature.

VAN BASTELAER (D. A.). — Les couvertes, lustres, vernis, enduits, engobes, etc., de nature organiques employés en céramique chez les Romains; recherches chimiques et archéologiques. *Anvers*, J. Plasky, 1877. 8°, pp. 44. 2 fcs.

"The glazes, varnishes, lustres, slips, and other coatings of organic substances applied to pottery by the Romans; chemical and archæological researches."

Roman pottery was rendered impenetrable to liquids by a superficial coating of organic substances, such as pitch, rosin, wax, oil, etc.

Over sixty quotations from Latin writers are given to testify to the general practice of such a method. Although time has partly destroyed these varnishes, enough has been found still adhering to the clay to allow the writer to carry out conclusive experiments in regard to their exact nature.

—— Les vases de forme purement Franque et leurs ornements à la roulette. *Bruxelles*, 1890-91-98. 8°; plates.

"Vases of true Frankish form and their impressed ornamentation."

These vases show the constant use of a small wheel, bearing engraved upon the outer rim a succession of dots, lines, zig-zags, etc. By running the tool over the moist clay, bands of continuous ornaments could be speedily formed. Very long afterwards, Wedgwood constantly used the same mechanical process of ceramic ornamentation.

—— La céramique antique plus légère que l'eau; fabrication et composition. *Mons*, 1900. 8°, pp. 14. (Reprint from the *Ann. du Cercle Arch. de Mons.*)

"Antique pottery, lighter than water; manufacture and composition."

Hydrated magnesia was the substance used for making bricks so light that they floated on water.

VAN DE CASTEELE (D.).—Grès liégeois. *Bruxelles*, 1879. 8°, pp. 5.

"The stoneware vessels manufactured for the town of Liège at Raeren and at Bouffioux."

—— Grès wallons. *Bruxelles*, 1880. 8°, pp. 7.

"Wallon stoneware,"

A complement to the publications of Mr. Van Bastelaer upon the Bouffioux factories.

—— Le sculpteur P. L. Cyfflé et sa manufacture de porcelaine à Hastière-Lavaux. *Namur*, s.d. 8°. Pp. 24.

"The sculptor, P. L. Cyfflé, and his porcelain manufactory at Hastière-Lavaux."

—— L'ancienne faïencerie liégoise. *Bruxelles*, 1884. 8°, pp. 43.

"The ancient faïence manufactory of Liège."

—— Grès cérames de Namur. *Bruxelles*, 1885. 8°, pp. 54.

"The Namur stoneware."

All the above articles have been reprinted, in pamphlet form, from the archæological journals, in which they first appeared. Mr. Van de Casteele, archivist of the town of Liège, has found in the documents entrusted to his care many ancient records of great importance for the history of the ceramic industry in Belgium and the Low-Countries.

VAN DE PUT (A.).—Hispano-Moresque ware of the fifteenth century. A contribution to its history and chronology, based upon armorial specimens. *London*, Chapman & Hall, 1904. Sq. 8°, pp. iv-105; with 34 pls. (3 col.). 12s.

VAN DUYSE (H.).—Grès Wallons. Le capitaine Chabotteau; Bouvignes, Namur. *Bruxelles*, 1882. 8°, pp. 22; 1 pl.

"Walloon stoneware. Captain Chabotteau; Bouvignes, Namur."

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A biographical sketch of the founder of the Bouvignes and Namur stoneware factories. In his chequered career, J. B. Chabotteau was only incidentally connected with the manufacture of pottery. Soldier of fortune, underwriter, and commissioner of the army, inventor, merchant, and manufacturer in turn, we recognise in him the regular type of the business adventurer, the impecunious promoter of shadowy companies. All his schemes ended in a disastrous failure, his stoneware manufactories, of which the unavailing struggles for existence are narrated in this paper, being as unfortunate as his other enterprises.

—— Musée archéologique de la Ville de Gand. Catalogue déscriptif. *Gand*, 1886. 12°, pp. 128.

"Catalogue of the Ghent Museum of Archæology."

To the zeal and knowledge of Mr. Van Duyse, the first curator of the museum, is due its excellent arrangement. Ceramics, Nos. 1-754; some remarkable pieces of mediæval pottery, ancient tiles, Flemish stoneware, etc.

VANGUYON (Mme. Brasier de la).—Guide to painting on porcelain and earthenware; publ. by Mlle. Tantiot. *Boston*, 1877.

VAN HASSELT (G.).—Over de Jacoba's Kannetjes. *Amsterdam*, Van der Kroc, 1780. 8°, pp. 76. 5s.

"The cannetes of Countess Jacqueline."

This interesting paper disposes for ever of a poetical tradition which represents Countess Jacqueline de Hainault as having fashioned with her own hand the jugs of coarse stoneware found embedded in the moats of Teylingen Castle, where she was kept in captivity.

After the banquet at which the loyal partisans of the Countess solemnly drank the toast of allegiance, it was customary to throw the jug through the window, in order to prevent its being used again. This alone accounts for the presence of the many jugs unearthed under the walls of the castle. Hasselt remarks, moreover, that neither by their shape nor any of the pieces are peculiar to Teylingen. Stoneware jugs of exactly the same character have been dug up in other places all over Holland, associated with coins and dated inscriptions which demonstrate that the ware had been of general use in the country for more than a century before the days of Countess Jacqueline.

VANZOLINI (G.).—Istorie delle fabbriche di majoliche metaurensi e delle attinenti ad esse, raccolte a cura di G. Vanzolini. *Pesaro*, A. Nobili, 1879. 2 vols., 8°; and 1 vol., 4°, pp. 377-248; with 3 pls. and Atlas, 4°. 20 fcs.

"History of the majolica manufactories of the Metaurian provinces, and of those connected with them, published under the direction of G. V."

All the Italian works written upon the ancient majolica factories having become difficult to obtain, they were reprinted together in these volumes, in the following order:—

Passeri; on Pesaro.
Pungileoni; on Urbino.
Raffaelli; on Urbania or Castel Durante.
Ranghiasci-Brancaleoni; on Gubbio.
Marcoaldi; on Fabriano.
Campori; on Ferrara, Turino, Mantova, etc.

Each reprint is accompanied with annotations, and additional matter. The third volume contains "Picolpasso. Arte del vasajo," with the plates; and also a short technical treatise by Gianandrea Lazzarini of Pesaro; with some notes on the preparation of majolica colours extracted from divers authors.

VASARI (G.).—Luca della Robbia. (In *Le vite de'più eccellenti architetti, pittori e scultori italiani. Firenze*, 1550, 4°.)

Many of the particulars given by Giorgio Vasari about the life and works of Luca della Robbia, and other artists of the same family, have been found incorrect. Modern researches have, among other points, established with absolute accuracy the dates of the birth and death of Luca, and have corrected many other statements wrongly given by Vasari.

VASCONCELLOS (Carolina M. de). — Algumas palavras a respeito de pucaros de Portugal. (Reprint from the *Bulletin Hispanique*, T. vii.)

"A few words on the subject of the Portuguese Buccaros."

VASCONCELLOS (J. de).—Exposicão de céramica; documentos coordenados. Com uma serie de marcas ineditas. *Porto*, 1883. 8°, pp. 98. (50 copies printed.)

"Ceramic Exhibition. A compilation of documents; with a series of unpublished marks."

—— Ceramica Portuguesa. Serie II. Estudos e documentos inéditos. *Porto*, Typ. Elzeviriana,

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1884. 8°, pp. 112. Privately printed.

"Ceramic art in Portugal. Inedited researches and documents."

The above pamphlets were written on the occasion of a ceramic exhibition held at Porto in 1882, by the curator of the town museum. The first is a descriptive catalogue of the objects exhibited for the use of the visitors. In the second it has been attempted to give a historical sketch of the march and progress of the potter's art in Portugal.

No references to the national pottery, which must have been produced in early times, have ever been found in ancient writers, and we are not told that earthen vessels of the middle-ages have ever been dug out of the soil. The account begins with the description of the majolica tiles still adorning the walls of old palaces, churches, and monasteries, which being mostly signed by Italian artists, can scarcely claim a local origin. From this we step into the eighteenth century, when a few faïence and porcelain factories were established in the kingdom by foreign potters; but none of them seem to have met with permanent success. Imitations of French and Italian ware only were made; the marks and monograms they bear are seldom found represented in European collections. This record of the precarious conditions of the Portuguese ceramics during the past centuries, when other branches of applied art had reached such a high level in the country, gives an additional interest to the artistic productions of the modern manufacturers.

VASCONCELLOS (J. de).—A fabrica de faïanças das Rainha. *Porto*, 1891. 16°, pp. 16.

The factory of Caldas da Rainha was established in 1885 by Bordallo Pinheiro. Its artistic productions were favourably noticed at the Paris Exhibition in 1889.

VAUX (S. W.).—British Museum. Handbook to the antiquities, being a description of the remains of Greek, Assyrian, Egyptian, and Etruscan art preserved there. *London*, Murray, 1851. 8°; with num. illustrs. 7s. 6d.

VEITCH (G. T.).—City of Birmingham. Museum and Art Gallery. Catalogue with descriptive notes of a collection of Chinese porcelain lent by George T. Veitch. *Birmingham*, 1902. Sq. 8°, pp. 30. 2d.

VELTHEIM und HAGER.—Ueber die Vasa Murrina. *Helmstedt*, 1791. 8°.

"On the Murrhine vases."

Veltheim held the view that the Murrhine vases were objects imported to Rome from China, and he believed that they were made of soap-stone. This pamphlet was reprinted, in a much enlarged form, in his *Vermischten Aufsätze. Helmstedt*, 1800. 8°.

VELTHEIM (Comte A. F.).—Conjectures sur l'urne de Barberini, appartenant au Duc de Portland. Traduit de l'allemand avec des notes par E. C. J. van de Vivere. *Helmstedt*, 1801. 12°, pp. xiv-42. 1 pl.

"Conjectures upon the Barberini vase in the possession of the Duke of Portland."

A long disquisition, with copious notes, to prove that the reliefs on the Portland vase represent the Story of Alcestes, brought back from Hades by Hercules and returned to her husband, Admetes.

VENDEMINI (F.).—La ceramica all'Esposizione di Faenza nell'anno, 1875. *Bologna*, Zanichelli, 1876. 4°, pp. 22.

"La Ceramica at the Faenza Exhibition in 1875."

VENUTI (D.).—Spiegazione d'un servizio da tavola dipinto e modellato in porcellana nella R. Fab. di Napoli. *Napoli*, 1782. 4°.

—— Interpretation des peintures dessinées sur un service de table, travaillé d'après la bosse dans la fabrique royale de porcelaine, par ordre de S. M. le Roi des Deux Siciles. *Naples*, 1787, impr. Roy. Sm. 4°. One page of dedication to H.M. The King of Great Britain; with 198 pls., and a large fold. pl. engr. in outline. 20 fcs.

"Explanation of the subjects painted on a dinner service, and of the accompanying figures in the round, executed in the Royal Porcelain Manufactory by command of H.M. the King of Sicily."

In these stiff and forbidding outlines is evinced the lamentable result that a misunderstood application of Greek art was to produce in modern manufacture. Each piece has been decorated with a subject borrowed from the

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books just published on Greek vase paintings. When we have said that the first one represents an Etruscan tomb with its skeletons, some idea may be formed of the lack of fitness of such a scheme for the decoration of a dinner service. The porcelain was presented by the King of Sicily to George III., and surely no expense had been spared to make it worthy of the purpose for which it was intended. A combat of gladiators, comprising about fifty figures, with horses, chariots, trophies, etc., in the usual style of the Capo-di-Monte porcelain, forms the central piece. A brief description of the subject represented, in very bad French, is printed on each plate.

Such a dinner service would well have graced the Royal Palace of Capo-di-Monte at Naples, in which the state apartments are all decorated in the same style of burlesqued antiquity, and the appointments of which offer, perhaps, the most unmitigated examples of bad taste to be seen in all Europe.

VERCOUTRE.—Sur la céramique romaine de Sousse. *Paris*, 1884. 8°, pp. 14; with 1 pl. (Reprint from the *Revue Arch.*)

"Roman ceramics found at Soussa."

VERHELST (B. K.).—Description des antiquités et objets d'art qui composent le cabinèt de feu Mr. Joan d'Huyvetter à Gand. *Gand*, 1851. 8°, pp. 124; with 22 pls. and portrait. 10 fcs.

"Description of the antiquities and objects of art composing the collection of the late Mr. J. d'Huyvetter."

When Ch. Ongena engraved, for d'Huyvetter's private catalogue, the plates, reprinted in the catalogue of sale of the collection, the collector had neglected, probably for want of information on the origin of the ancient stoneware he had gathered so successfully, to accompany them with an explanatory notice. Verhelst has endeavoured to supply the deficiency; but the historical notes he has added to the description of the specimens are so scanty and so erroneous that it is evident that the knowledge of the ware and its makers had scarcely made any advance. There was still no question of grouping the distinctive types according to the places or periods of manufacture; a simple classification by size, form, and colours is still retained. Each piece is, however, most accurately described; the inscriptions are faithfully recorded, and the translation is given, whenever it has been found practicable. This illustrated catalogue, printed as a record of the sale, contains a list of the prices realised, with the names of the purchasers.

VERIÈS (A.).—Les figures criophores dans l'art grec, l'art greco-romain et l'art chretien. *Paris*, Thorin, 1883. 8°. 2 fcs.

"The criophores in the Greek, Greco-Roman, and Christian art."

Chiefly descriptive of terra-cotta figures.

VESTENRIEDER (L.).—Skize aus dem Leben des Herrn Grafen Sigmund von Haimhaufen. *S.l.*, 1792. (Extr.) 8°, pp. 26; portrait.

"A sketch of the life of Earl S. von Haimhaufen, the founder of the Nymphenburg Porcelain Manufactory."

VIALLE.—Rapport du délégné des céramistes de Limoges à l'éxposition de Philadelphie. *Limoges*, impr. Chatras, 1877. 8°.

"Report of the delegate of the porcelain makers of Limoges at the Philadelphia Exhibition."

VIALETTES (L'Abbe L.).—Sigles figulins relevés sur les poteries trouvées dans l'Aveyron et à Barnassac (Lozère). *Rhodez*, 1898. 8°, pp. 36. (Reprint from the *Mémoires de la Société des Lettres de l'Aveyron.*)

"Potters' marks found on the Roman pottery discovered in the Aveyron Department, and at Barnassac (Lozère)."

VICAT.—Die neuesten Fortschritte by der Ziegel und Cementfabrikation. *Berlin*, 1868. 8°.

"The latest improvements in the industry of bricks and tiles, and cement manufacture."

VIEL CASTEL (Collection du Comte de).—*Paris*, 1883. 8°, pp. 28; 1 pl.

Catalogue of sale. The collection comprised 378 Nos., chiefly old Sèvres porcelain.

VIGNERON (A. S. et M. M.).—Claude Gautherot, dit J. B. Nini. Ses terres-cuites, ses biscuits divers. Notes et souvenirs par ses arrières petits enfants. *Paris*, 1884. 8°, pp. 10; portrait.

"Claude Gautherot, *alias* J. B. Nini. His terra-cottas and his biscuits of various kind. Notes and reminiscences by his great-grand-children."

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We do not know whether J. B. Nini ranks very high as a ceramic artist, in the purely technical acceptation of the word, but as his delicately modelled terra-cotta medallions are to be found in ceramic collections, we cannot refrain from entering this work on our list and from reviewing the biographical notices in which his identity is so warmly contested. In the present case, the great-grand-childern of Claude Gautherot assert most emphatically that their ancestor ought to be recognised as the real author of the medallions signed J. B. Nini. The following statements are borrowed from the family traditions:—C. Gautherot was born in 1729 and died in 1802. He occupied a situation at the War Office, Paris, and his talent as a modeller and engraver was well-known in artistic circles. His social position made it easy for him to obtain sittings from the notabilities of the times; this accounts for the large number of portraits he has executed. Two of them—viz., Voltarie and Rousseau—are signed with his real name; notwithstanding the difference in the signature, all the others are evidently the work of the same hand. Unfortunately family traditions are silent as to the cause of his assuming in all other cases the sobriquet of J. B. Nini.

This notice differs so much, in all particulars from that previously published by Mr. A. Villers, that it seems to refer to quite another personage. This is probably the solution of the controversy; Gautherot may have modelled and signed the medallions of Voltaire and Rousseau; the others must be left to J. B. Nini, an Italian modeller, who is known to have lived and worked for many years in the town of Chaumont.

VIGNOLA (G.). — Sulle maioliche e porcellane del Piemonte, con una appendice sulle antiche maioliche di Savona. Cenni storici ed artistici. *Torino*, 1878. 8°, pp. 62; with 2 pls. of specimens and 4 pls. of marks. 3 fcs.

"The majolica and porcelain of Piedmont; with an appendix upon the ancient majolica of Savona. Historical and artistic notes."

Old Italy is so rich in admirable majolica that the inferior productions of the minor factories can offer but little interest outside the localities where they were manufactured. Turin claims to be recognised as an ancient centre of ceramic industry, and any attempt to establish the fact was sure to be welcomed by the Piedmontese collectors. In this monograph the various abortive instances in which it was tried to import the manufacture of majolica into the chief city of the Dukes of Savoy, are duly reported. We hear that, in 1562, a majolica factory, started under the patronage of Duke Emanuele Filiberto, was at work in Turin, first under the direction of Antonio da Urbino, and later on, of Orazio Fontana. This enterprise, however, as well as those which succeeded it at intervals, were doomed to collapse before they had given any satisfactory result. It has not been possible, so far, to identify any examples of the early manufacture. At anyrate, the rich collection of the Turin Museum does not show any specimen of the faïence of Piedmont which does not belong to a late period, and imitate more or less haply the style of the Savona ware.

No more successful was the porcelain factory established at Vinove by one of the Hannongs of Strasbourg; it had to be closed after a few years, having in vain struggled against insuperable difficulties. A few notes upon another manufactory attempted at Mondovi in 1810 close the account.

The marks reproduced upon the plates are numerous, but they are mostly workmen's marks of which, we are told, only unique examples have ever been found upon the ware. Further researches have rendered this work rather out of date.

VILLARS (F. de).—Notes sur Clodion, statuaire à propos du cabinet d'un amateur. *Paris*, Renouard, 1862. 8°, pp. 23. (Reprint from the *Revue universelle des Arts.*) 6 fcs.

"Notes on the sculptor, Clodion, and a private collection of his work."

After a short bibliographical sketch of the artist, the writer describes the examples of his work in terra-cotta, then in the possession of Baron Thibon. Some extracts from catalogues of the sales, ranging from 1767 to 1829, in which Clodion's terra-cottas have appeared, show to what an extent the price of truly valuable works of art may be affected by the flitting laws which rule the artistic taste of consecutive periods. From the year 1783 figures and groups which had previously commanded a high price were disposed of for a few francs. By a reversion in the conditions of the market, the very same specimens now fetch the highest figure that can be obtained for a statuette in terra-cotta.

VILLEFOSSE (H. de).—Lampes chrètiennes inédites. *Paris*, 1875. 8°, pp. 18; with 3 illustrs. (Extrait du *Musée Archéologique.*)

"Unpublished Christian lamps."

—— Sur quelques briques romaines du Louvre. *Paris*, 1880. 8°, pp. 24.

"Notice of some Roman bricks in the Louvre Museum."

Contains sixty-seven inscriptions and potters' marks found on Roman bricks, mostly from the Campana collection.

VILLEROY ET BOCH.—Notice historique sur les fabriques de la Société Villeroy et Boch. *S.l.*, 1900.

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Obl. 8°, pp. 12; with 36 views of the works.

"Historical notice of the factories of the Villeroy & Boch Co."

—— Die Fürsorge der Firma Villeroy & Bock für ihre Beampten und Arbeiter. *S.l.*, 1900. Obl. 8°, pp. 30; illustrs.

"The provisions made to ameliorate the social conditions of their employees and workmen by the firm Villeroy & Boch."

—— Denkschrift, etc. See **Wilkens (K.)**

Numerous price lists and illustrated catalogues have been issued by the following branches of the V. & B. Co.:—Mettlach, Vaudrevange, Dresden, Septfontaines, Merzig, Wadgasse, and Schramberg.

VILLAMIL.—Catalogo de la collecion de Porcelanas del Buen Retiro del exemo Señor D. Francesco de Laiglesia. *Madrid*, 1908. 8°; with 27 pls.

"Catalogue of the Buen Retiro porcelain in the collection of Signor D. F. de Laiglesia."

VILLERS (A.).—Jean-Baptiste Nini. Ses terres-cuites. *Blois*, 1862. 8°, pp. 63. 3 fcs.

"J. B. Nini; his terra cottas."

This excellent notice on the maker of the terra-cotta medallions signed J. B. Nini has lost none of its value through the publication of the Vignerons' pamphlet, in which it had been tried to confute all the statements presented by Mr. Villers, curator of the Blois Museum. It has now been positively ascertained that the latter was right in attributing the authorship of the medallions to J. B. Nini, an engraver who worked for twenty-six years in the glass manufactory of Chaumont. The oldest inhabitants of the town had often heard their fathers speak of him and of his talent. He was, by no means, of a communicative disposition, and never spoke about himself; but he was believed to be an Italian who had had serious reasons for leaving his country and taking refuge in France. His leisure moments were employed in modelling portrait medallions of his friends and patrons, and of the most celebrated men of his day. Of these portraits he sold terra-cotta proofs to the trade; one franc was the usual charge for one copy. Notwithstanding the smallness of the price, they never commanded a large sale, with the exception of the Franklin medallion, for which there was a big demand in America. When he died, in 1786, it was not found possible to dispose in the market of the considerable stock of terra-cottas which had accumulated in his house. They were partly given away to inhabitants of the locality, and partly destroyed. The original proofs, pressed out of metal moulds, and consequently very superior in sharpness and delicacy of details to the subsequent reproductions, are now much appreciated by collectors.

VILLERS (G.).—Notice sur la manufacture de porcelaine dure de Bayeux. *Caen*, typ. Hardel, 1856. 8°, pp. 16. (Reprint from the *Annuaire Normand.*)

"Notice of the hard porcelain manufactory of Bayeux."

Mr. Langlois was the first to utilise the kaolin found at Pieux, near Cherbourg, in the factories he established, first at Valognes, and afterwards at Bayeux. The clay is of inferior quality, but the paste made with it has the advantage of resisting rapid changes of temperature. It is, therefore, exceptionally well adapted for the making of chemical utensils and domestic fireproof vessels, which the factory made its speciality.

VILLETART (E.).—La céramique ancienne et moderne. *S.l.* (1868 ?). Pp. 14. (Extract.)

VIMERCATI-SOZZI (Paolo).—La figulina iconografica ed epigrafica. *Bergamo*, Gaffari e Gatti, 1877. 4°, pp. 35; with 2 lith. pls. of Roman lamps and potters' marks. 4 fcs.

"Ceramics, iconographic and epigraphic."

Description of the ancient Roman pottery, bearing the maker's mark, in the collection of the author.

VINCENT (Collection C. and P. N.).—Catalogue of sale. *Constanz*, 1890. 4°, pp. 104; with 18 phototyp. pls. 15 fcs.

Ceramics, Nos. 600 - 876. An interesting series of Urbino majolica dishes, with inscriptions at the back and dates ranging from 1553 to 1576; paintings and inscriptions are reproduced on 10 plates.

VINCENT (Jacques).—La Pyrotechnie, ou arts du feu . . . etc. *Paris*, G. Jullian, 1572. 2nd ed. *Rouen*, J. Cailloué, 1627. 4°; woodcuts.

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"French translation of Biringuccio's *Pyrotechnia*."

Chap. xiv. Discours sur l'art qu'on doit suyvre pour faire les pots, avec aucun de ses secrets. An obscure translation of a very clear text.

VINET (E.).—Bibliographie methodique et raisonnée des Beaux-Arts. *Paris*, 1874-77. 8°, pp. 288-viii. 6 fcs.

"Methodical and descriptive bibliography of the fine arts."

The publication of this work was interrupted after the issue of the first two parts. A list of works on Greek vases comprises eighty numbers. Additional mentions of books relating to classical ceramics are found in the following sections :—Museums and Galleries, Etruria, Scientific Missions, Archæology, etc.

—— Lettre à Mr. Minervini sur un vase de la collection de M. M. de Santangelo. *Paris*, 1853. 8°, pp. 12.

"A letter to Mr. Minervini on a vase of the Santangelo collection."

VIOLARD (E.).—De la céramique bérbère, Rapport. *Alger*, 1897. 8°, pp. 36.

"A report on Berber ceramics."

VIRCHOW (R.).—Ueber Gesichtsurnen. *Berlin*, 1870. 8°, pp. 16 ; with 8 illustrs.

"On the ancient urns, with a human face upon the front."

—— Ueber der Zeitbestimmung der italienen und deutschen Hausurnen. *Berlin*, 1883. 8°.

"Conjectures on the period to which belong the urns in the shape of a house found in Italy and Germany."

VISCONTI (E. Q.).—Le pitture di un antico vaso fittile trovato nella Grecia, appartenente al principe Poniatowski. *Roma*, 1794. Fol.; with 4 pls.

"The paintings on an antique fictile vase, found in Greece, in the possession of Prince Poniatowski."

—— Lettera sopra alcuni vasi rinvenuti nelle vicinanze della antica Alba-Longa. *Roma*, 1817. 4°, pp. 40 ; with 4 pls. 5 fcs.

"A letter on some vases discovered near the site of ancient Alba-Longa."

VIVENEL MUSEUM.—Catalogue du musée Vivenel. *Compiègne*, 1870. 8°.

This collection, presented to his native town by the architect Vivenel, comprises—Greek vases and terra-cottas, Nos. 753-1,107 ; Roman pottery, 1,108-1,960 ; Italian and French faïence, 3,002-3,109 ; ancient stoneware, 3,110-3,129.

VIZETELLY (F.), (Anon.). — Catalogue of the Worcester collection of porcelain, divided into six classes or periods, and illustrating the progress of ceramic manufacture at Worcester from its earliest period (1751) to 1862. *London*, printed by G. Unwin, s.d. (1865). 4°, pp. 30.

A collection exhibited in 1864 at the South Kensington Museum, and offered for sale to the Department of Science and Art "for the nucleus of a ceramic museum, the want of which was so often lamented by Minton." The proposal was not entertained, and the collection was, we believe, sold by auction. It contained 256 Nos. It is not unnecessary to observe that the Royal Porcelain Works of Worcester had no connection with this, which was an altogether private affair.

VOGEL (E.) and PICHLER (R.).—Woraus sie tranken. Feuchtfröhliche Verse von E. Vogel zu keramischen Bildern von R. Pichler. *Frankfurt a. M.*, 1897. 8°; 16 pen and ink illustrs., with descriptions in verse. 10 m.

"The vessels out of which they drank. Merry drinking rhymes, written by E. Vogel, to accompany the subjects painted by R. Pichler on ceramic ware."

VOGEL (K.).—Die oesterreich. keramische u. Glass-industrie auf die Weltausstellung in Chicago. *Wien*, 1894. 8°.

"The ceramic and glass industries of Austria at the International Exhibition of Chicago."

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VOGEL (K. J.).—Scenen Euripideischer Tragoedien in griechischen Vasengemälden. *Leipzig*, 1886. 8°, pp. 156. 3 m.

"Scenes from the tragedies of Euripides in the Greek vase paintings."

VOGT (G.).—Poterie. *Paris*, 1873. 8°. (In *Dictionnaire de Chimie*, by Wurtz.)

The writer was for many years technical director of the National Manufactory of Sèvres.

—— La porcelaine. *Paris*, May et Motteroz, 1893. 8°, pp. 304; with 83 illustrs. and marks. 4 fcs.

The volume forms a companion to Deck's work, *La faïence*. Although it purports to be a mere elementary manual of porcelain manufacture, this small treatise stands much above the usual range of popular handbooks. It is purely historical in the first part, but in the second part, which treats of the composition of pastes, glazes, and colours, and of the technical processes employed in the art, a writer of Mr. Vogt's ability was bound to introduce many scientific observations and practical directions, the fruit of his long experience as a potter. They constitute a clear and reliable compendium of technical knowledge, in which the ancient methods of manufacture are contrasted with those in use at the present day. It is not a complete treatise, but a valuable notebook, which will always be consulted with advantage by the manufacturer and the ceramic artist.

—— Recherches sur les porcelaines chinoises. Etudes faites sur les matières recueillies à King-Te-Tchen, et envoyées à la Manufacture de Sèvres par Mr. F. Scherzer. *Paris*, 1900. 4°, pp. 28. (Reprint from the *Bulletin de la Société d'Encouragement.*)

"Researches on Chinese porcelains. Experiments made on the materials obtained at King-Te-Tchen, and forwarded to the manufactory of Sèvres by Mr. F. Scherzer."

—— Notice sur la fabrication des Grès. La fabrication du Grès-cérame de la Manufacture Nat. de Sèvres. Communication faite à l'Union Céramique et Chambre syndicale de la Céramique fournière de France. *Paris*, 1900. 8°, pp. 16.

"The manufacture of stoneware at the Nat. Fact. of Sèvres."

—— De la composition des Argiles. *Paris*, 1906. 4°, pp. 20. (Reprint from the *Mémoires de la Soc. d'Encouragement.*)

"On the composition of clays."

VOLKMANNS (Georg-Anton). — Silesia subterranea, oder Schlesien, mit seinen unterirdischen Schätzen, Seltenheiten, etc. *Leipzig*, Werdmann, 1720. Sm. 4°, pp. 344; with 55 engr. pls. 10 m.

"Subterranean Silesia, with its underground treasures, rarities, etc."

This work describes the minerals, the metals, the stones, the clays, the fossils, etc., found in Silesia. Two chapters have for us a particular interest, viz.:—Cap. XIII. OF ALL KINDS OF SIGILLATED CLAYS, pp. 275-289. Boluses of terra sigillata were prepared from clays extracted in Germany and sold as a substitute for those previously imported from the East. Sixty varieties of the seals with which they were stamped are engraved on three plates. One of them bears the portrait of the first discoverer of the precious clay, Johannes Montanus, and the date 1568. Upon others we see a view of the mountains in which it was discovered, a coat-of-arms, or an emblem, often accompanied with the names of the rival places which boasted of possessing an earth of a quality superior to all others. All these marks are elucidated by the author. Cap. XV. OF THE VARIOUS SEPULCHRAL URNS, OR MORTUARY POTTERY, ETC., pp. 303-327; with 4 pls. of earthen vessels. One of the most curious conjectures indulged in by the early antiquaries as to the origin of the mysterious urns so abundantly found buried in the soil of old Silesia is here related. It appears that, as they were most often discovered full of bones, it was believed that they had been buried by the monks, who often disregarded the rules of their order by which they were forbidden to eat flesh, and that in this way they concealed all traces of their transgressions. It is also stated that in the Marches of Brandenburg such pots were extensively used by the farmers. The milk poured into them was said to accumulate more cream and make better butter. They were placed, full of water, in the poultry yard, because the chickens which drank out of them were supposed to grow fatter and to be proof against disease. But the writer makes light of all these extravagant superstitions, and, adopting the theory propounded by Treuern, demonstrates that they must be regarded in the same light as the cinerary urns found in the Roman sepultures. He justly recognises in them the work of the Gothic tribes which inhabited Germany from the third up to the ninth century of our era. The

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record he gives of the most important finds of pottery in the old German burial-grounds is accompanied with a brief notice of all the books which had been written on the subject.

VORS (Frederic).—Bibelots and Curios; a manual for collectors. With a glossary of technical terms. *New York*, Appleton, 1879. 16°.

VOSMAER (A.).—Iets over de Haagsche plateelbakkerij "Rosenburg." *Amsterdam*, 1892. 8°; with 17 illustrs. (Extr.)

"A few words about the Rosenburg faïence factory at the Hague."

VOSS (A.).—Katalog der Ausstellung prähistorischer und anthropologischer Funde Deutschlands. XI. Allgemeinen Versammlung der deutscher anthropologischen Gesellschaft. *Berlin*, 1880. 8°, pp. 619; with text illustrs. 3 m.

"Catalogue of the Exhibition of prehistoric and anthropologic objects discovered in Germany. Eleventh general meeting of the German Society of Anthropology."

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WADDINGTON (Collection Evelyn).—*Paris*, 1895. 4°, pp. 32; with 6 pls. Catalogue of sale.

The rarest types of the Rouen faïence are represented in this collection by specimens of the highest order. We notice particularly a panel composed of twenty-seven tiles, on which is painted a nuptial procession with numerous figures.

WAGGAMAN (Collection).—Catalogue of a collection of . . . and Oriental art objects belonging to T. E. Waggaman, of Washington, compiled and edited by H. Shugio, with preface by the proprietor. *New York*, 1893. 8°.

Introductory remarks on the pottery and porcelain of Japan by a Japanese connoisseur, pp. 17-28. The catalogue gives the description of 750 pieces of Japanese ceramics, pp. 29-318.

WAGNER (E.).—Antike Bronzen der grossherzoglich badischen Alterthümersammlung in Karlsruhe. *Karlsruhe*, 1885. Fol.; 32 photogr. pls., no letterpress. 30 m.

"Antique bronzes in the Grand Ducal collection of antiquities at Carlsruhe."

Contains six plates of painted vases and three of Greek terra-cottas, in addition to a number of bronzes.

—— Hügelgräber und Urnen-Friedhöfe in Baden; mit besonderer Berücksichtigung ihrer Thongefässe. *Karlsruhe*, G. Braun, 1885. 4°, pp. 55; with 7 pls. (1 col.). 5 m.

"Grave mounds and urn burial grounds in Baden; with special considerations on their earthen vessels."

The cinerary urns found in the ancient burial-grounds of Baden belong mostly to the class to which the name of Hallstalt type has been given by German antiquaries. They are ornamented with geometrical patterns impressed in the clay, and beautified by the application of various colours. Plate vi. gives an excellent reproduction of one of these urns, perhaps the finest in existence. Earthen urns of exactly the same character are illustrated in Föhr's *Hügelgraber auf der Schwabischen Alb.*

WAGNER (F.).—Sammlung von Originalzeichnungen zu decoriren und verzierenden Stübenöfen und Kaminöfen in gebrannten und glazirten Thon. *Berlin*, 1846-47. 4°.

"A collection of original designs for the decoration and ornamentation of glazed earthenware stoves and chimney pieces."

WAGNER (J. A. von).—Thon statt Gold. Ein Zeitbild aus dem 17 und 18 Jahrhundert. *Bautzen*, 1899. Sq. 8°, pp. 236. 4 m.

"Clay in lieu of Gold. A picture of social life in the seventeenth and eighteenth centuries."

Böttger's discovery of kaolin told in a tale for children.

WAKEMAN (W. F.).—Catalogue of specimens in the collection of

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the Royal Irish Academy. *Dublin*, 1894. 4°.

Vol. I. Crannoge finds . . . Pottery, etc.

WALCHER-MOLTHEIM (A. R. von).—Bunte Hafner-keramik der Renaissance in den österreichen Ländern; Österreich, ob der Enns und Salzburg bei besonderer Berücksichtigung ihrer Beziehungen zu den gleichzeitigen Arbeiten der Nürnberger Hafner *Wien*, Gilhofer & Rauschburg, 1906. Fol., pp. viii-121; with 25 pls. (12 col.), and 130 text illustrs. £5.

"Polychrome pottery of the Renaissance period in the Austrian provinces; Austria, or the productions of Enns and Salzburg considered in their relation to the work of the contemporary potters of Nuremburg."

A handsome volume full of new information. It opens a large field for archæological research. The class of pottery examined by the author was well-known to the German collector, but, so far, it had remained of undetermined origin. A chapter which restores to Paul Preuning, of Nuremberg, the ware generally attributed to Hirschvogel is of particular interest.

WALDECK (F. de).—Voyage pittoresque et archéologique dans la province d'Yucatan pendant les années 1834-36. *Paris*, 1838. Fol.; with 22 pls., mostly col. (3 of pottery). £3.

"A picturesque and archæological journey through the Yucatan province during the years 1834-36."

Mr. de Waldeck was one of the first to call attention to the ancient pottery of Central America. He was strongly impressed with the variety and originality of the shapes of the earthen vessels he had occasion to see in his journey, and of which he made a small selection for reproduction in his work.

He lived to a very advanced age, and was known in Paris as "the Nestor of painters." A constant exhibitor to the Salon, he still contributed some pictures after he had become a centenarian.

WALDEGG (E. H. von).—Die Kalk-Ziegel- und Röhrenbrennerei in ihrem ganzen Umfang. *Leipzig*, Thomas, 1861. 8°, pp. 440; with 233 illustrs.

—— 3rd ed. Revised and augmented by P. Kaiser. *Leipzig*, 1895; with 624 illustrs. 20 m.

"A complete treatise of the manufacture of lime, bricks and tiles, drain pipes, etc."

The third edition, brought up to date by an experienced manufacturer, describes the latest processes introduced in modern manufacture. A list of all the articles on the subject which have appeared in the technical journals of Germany is given in the appendix.

WALKER (Collection).—Catalogue of sale. *London*, 1871. 8°; with 3 lith. pls. and 1 woodcut.

Old English pottery and porcelain.

WALKER (Collection T. Shadford).—Catalogue of sale. *London*, 1885. 4°, pp. 28; with 9 photos. 15s.

A collection of old Wedgwood ware formed by Mr. T S. Walker, of Liverpool. He had added to it a large selection of Tassie's portrait medallions and glass cameos. The plates give 235 reproductions out of the 345 Nos. entered in the catalogue. Although the specimens were all of very choice quality, the prices showed a tendency to fall below the scale established by previous sales. A large jasper vase with the Apotheosis of Virgil reached only £350, about one-half of what had been paid for it by the collector.

WALL (B.).—Lecture on pottery delivered before the Literary and Science Society of Salisbury. *London*, 1853. 12°, pp. 41. Privately printed.

The town of Salisbury had among its residents a small group of old china collectors who promoted the revival of taste for ceramic art, and have contributed some valuable books to the literature. Among them we may count J. E. Nightingale, R. W. Read, Tiffin, etc.

WALLET (E.).—Description du pavé de l'ancienne cathédrale de Saint Omer, consistant en dalles gravées et incrustées de mastics de couleurs variées; suivie de la description de deux autres pavés de carreaux de terre-cuite vernissés découverts, l'un aux archives de l'ancienne cathédrale, en 1838, l'autre lors des

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fouilles faites en l'église de St. Bertin en 1843. *Douai*, 1847. 4°, pp. 128; and atlas fol. of 10 pls. 12 fcs.

"Description of the pavement in the ancient cathedral of St. Omer, composed of engraved flagstones inlaid with mastic varnishes of various colours; also the description of two other pavements made of glazed earthenware tiles discovered, respectively, one in the archive room of the ancient cathedral in 1838, the other during the excavations made in the St. Bertin Church in 1843."

An interesting subject is offered to our consideration by the various methods of floor decoration employed conjointly in the Cathedral of St. Omer. As it is probable that these pavements were executed at different periods, their presence in the same building may help us to ascertain at what time earthenware tiles superseded the marble mosaics and incised stones, of which such admirable application had been made in the earlier portions of the church.

Unfortunately, the original pavement of the cathedral, formed of various materials, marble slabs, incised flagstones, and glazed tiles, so as to constitute a magnificent design, had been wantonly broken up and used as filling rubble when the floor of the nave was raised a few feet in 1735. An attempt to restore the debris was undertaken in 1843, but the endeavour to fix the place that each fragment occupied in the general scheme had to be abandoned.

The case was quite different when they brought to light the tile pavement in the archive room, and that of St. Bertin's Church, as these buildings had not suffered from the vandalism of the restorer, so that the ancient covering of the floor beneath the ruins remained undisturbed. It was found that, in combination with red tiles of early mediæval style, borders and panels of much finer tiles, painted, on white ground, with figure subjects, had been introduced in quite an unwonted manner. Knights on horseback, with sword and shield, similar in character to the equestrian personages seen on the heraldic seals of the thirteenth and fourteenth centuries, are represented on these tiles. Upon a coating of fine white clay the subject is outlined in manganese purple, and enlivened with touches of green and yellow. Tiles of such a description are well calculated to excite our surprise. One must turn to the earliest faïence of Italy to find the equivalent of a white pottery painted in that manner at a corresponding period. We do not know whether any other example of it has ever been found in the North of Europe. Of all the numerous white tiles that were discovered at Saint Bertin mixed with the red ones, only three were secured in tolerably good condition. They were deposited in the archæological museum of the town, where they may now be seen. The rest were so much deteriorated by age and damp that they crumbled into dust in the hands of the discoverers.

WALLIS (G.).—The art manufactures of Birmingham and the Midland Counties at the International Exhibition of 1862. *London*, 1862. 8°.

Staffordshire Potteries, Worcester, Coalport, pp. 58-87. Mr. George Wallis was for many years curator of the ceramic galleries at the South Kensington Museum.

WALLIS (G. H.).—Nottingham Castle Museum. Catalogue of classical antiquities from the site of the Temple of Diana, Nemi, Italy. Discovered during excavations undertaken by the Right Hon. Lord Savile, G.C.B., etc., and given by him to the Art Museum of Nottingham. Classified and described, with notes, by G. H. Wallis, curator. *Nottingham*, 1891. 8°, pp. 82.

About 600 Nos. of terra-cotta figures, vases, lamps, etc.

WALLIS (Henry).—Notes on some early Persian lustre vases. *London*, Quaritch, 1885-89. 3 parts. Imp. 4°, of, together, pp. 36; with 14 col. pls. and text illustrs. 15s.

For long the oldest specimens of lustred Persian ware in our museums had been ascribed to the period of Sha Abbas (1585-1627). The discovery of an Oriental MS. of the eleventh century, in which the writer describes the translucid ware decorated with golden lustre he had seen offered for sale in the bazaars of Misr, in the course of his journey through Persia, enables us to place the manufacture of Persian porcelain and faïence at a very early date.

A large collection of fragments answering the description given by the Oriental traveller may be seen in the British and the Victoria and Albert Museums. They were unearthed from the site of ancient Rhages, near Teheran, a city known to have been razed to the ground in the year 1221. By determining the distinctive features of these fragments, and comparing them with the entire specimens in our possession which offer a similar paste and a decoration in the same style also painted in iridescent colours, Mr. Wallis has been able to fix the approximative age of many interesting examples of, so far, unsuspected antiquity. His task has been greatly facilitated by the inscriptions found on some lustre vases, the most ancient of which belong to the thirteenth century. This is, as far as he could ascertain, the period at which the process of painting pottery with lustrous colours was introduced into Persia. It had been, however, practised in other countries of the East,

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for centuries before that time, by the Arab and Saracenic potters. If we accept the author's theory that no lustred Persian ware is anterior to the thirteenth century, we can no longer consider the Rhages fragments as having a local origin, a solution which rather confuses the process of identification. The volume is admirably illustrated with photo-chromos executed by Griggs after the original water-colours of Mr. Wallis; they are a model of the kind; the iridescence of metallic lustres has never been so effectively rendered.

—— Persian ceramic art in the collection of Mr. Du Cane Godman, F.R.S. The thirteenth century lustred vases. *London*, 1891. Privately printed. Imp. 4°, pp. xii-50; with 29 pls. (24 col.), and 17 tinted pls. in the appendix. £8.

The grand catalogue of a grand collection, the first one formed to illustrate, with the choicest examples, the earliest forms of Persian ceramics.

—— Typical examples of Persian and Oriental ceramic art. *London*, Lawrence & Bullen, 1893. (Parts I.-II.) Imp. 4°, pp. 23; with 4 col. pls. and 11 illustrs. in the text. 14s.

This work, which was to have comprised 25 parts with 50 col. plates, has never been completed.

—— Persian ceramic art belonging to Mr. Du Cane Godman; with examples from other collections. The thirteenth century lustred wall tiles. *London*, 1894. 4°; with 43 pls. and 39 text illustrs. £6.

The magnificent embossed and lustred tiles which cover the walls of the mosques and palaces of ancient Iran had scarcely been touched upon in Mr. Wallis' previous works. This volume describes selected examples of this branch of the art of the Persian potter.

—— Pictures from Greek vases. The white Athenian lekythi. *London*, Dent & Co., 1896. Obl. fol., pp. 18; with 12 col. pls., and 22 text illustrs. £2, 2s.

With very few exceptions, the white lekythies now preserved in our museums were discovered in the ancient necropolis of Athens and its neighbourhood. These vases are regarded, on that account, as being of Athenian manufacture. Upon the milky surface of the elegant phial is usually painted, in several colours, a subject having reference to the funereal rites. They seemed to have been intended as a votive offering to the dead. The style of the design is very different from that of the paintings of the vases with black or red figures. It has been suggested that the subjects were reproductions of the works of the best painters of the period, and that they show an obvious intention of applying to ceramic decoration the freedom of treatment and the effects of colours so far reserved for the polychrome frescoes which adorned the walls of Greek edifices. Captivated by the spirited and delicate pencilling peculiar to the white lekythies paintings, most of the writers on Greek vases agree in giving them the foremost place in their estimation. No doubt, the graceful attitude of the figures, the prettiness of the faces, and the natural fall of the draperies satisfy completely the tendencies of our modern taste; but for the true lover of Greek art, for the one who can appreciate to its full value the ideal beauty of the more rigid and conventional design of the red figure vases of the best period, the very points which recommend the lekythis to general admiration are nothing else but an unmistakable sign that the art was then taking its first step towards realism and decadence.

—— Italian ceramic art. Examples of majolica and mezza-majolica fabricated before 1500. *London*, privately printed, 1897. Sq. 8°, pp. xxxv-123; with 60 typo-etching pls. £1, 1s.

A book treating of a subject so thoroughly investigated as the origin of Italian majolica, if it does not contain anything new, should at least offer a well-digested summary of the knowledge arrived at. The introductory notice, in which the early history of the ware is passed under review, is not as complete as one could expect from the pen of the writer. A random catalogue of specimens of majolica of the fifteenth century, illustrated with rough pen and ink sketches, constitutes the larger part of the volume. Each plate is accompanied by a short explanation, which neglects, in most cases, to indicate the presumable date and place of manufacture of the piece, an omission which deprives the sketch of the historical interest that it might have presented.

—— Egyptian ceramic art. The Macgregor Collection. A contribution to the history of Egyptian pottery, with illustrations by the author. *London*, 1898. 4°, pp. xxiv-85; with 30 col. pls. and 187 text illustrs. £3, 3s.

This volume pretends to be more than a mere descriptive catalogue, for the larger part of the pen and ink illustrations come from other sources

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than the collection of the Rev. W. Macgregor, of Bolehall Manor House, near Tamworth, which has been taken as the connecting link of rambling notes gathered by the author in all the chief museums of Egyptian antiquities. Yet it cannot claim to be a historical sketch of the march and progress of the ceramic art in the land of the Pharaohs. To frame a system of classification of the Egyptian pottery, either in chronological or technical order, was certainly a difficult task. The objects reproduced and described are successively presented; but no definite plan has been followed in their arrangement. It is true that the specimens given on the first page are said to be of a very early date. But they are of the green and turquoise-blue ware which, far from being archaic in character, belongs to the most advanced state of manufacture, while the style of the truly primitive periods remains unrepresented. Examples of the semi-classical pottery glazed in various colours, made at the time of the Roman occupation, are grouped at the end of the volume. All the rest is but a picturesque display of ceramic productions of undetermined period and place of origin, which does little to dispel the mist with which the history of the potter's art in Egypt is still surrounded.

We cannot refrain from observing that by substituting the word faïence for the long-accepted term porcelain, the author has been guilty in many cases of a most regrettable technical error. Faïence and porcelain are both represented in Egyptian ceramics. The glaze applied to these two very different kinds of bodies was, however, the same in each case. It consisted of a fusible compound to which had been added a small percentage of oxide of copper. When used as a glazing to the faïence—that is to say, the regular pottery made of natural clay—it became of a deep myrtle green under the action of the fire. But when fired in connection with the siliceous paste—an artful combination of artificial substances that may fairly be called porcelain, used for articles of a superior class—it developed a brilliant turquoise colour, unobtainable upon faïence. The colour of the glaze is, therefore, sufficient to prevent any hesitation in discriminating between what is faïence and what is porcelain. To describe them both under the same name is to take an unwarrantable liberty with ceramic technology We may add that the same copper-green glaze is further modified into a pale and yellowish tint when it is applied to such natural substances as schist, steatite, etc. Of these three varieties of the Egyptian pottery many specimens are included in the collection.

WALLIS (Henry). — Persian lustre vases. *London*, 1899. 4°, pp. 16; with 4 col. pls. and 25 text illustrs. 15s.

—— Egyptian ceramic art. Typical examples of the art of the Egyptian potter, portrayed in colour plates, with text and illustrations. *London*, 1900. Pp. vii-37; with 12 col. pls. and 45 illustrs. £2, 2s.

Like the work dealing with the MacGregor collection, this one reproduces a number of specimens presented in no particular order. The volume contains fewer of the late Greek vases and figures which the author, resting his opinion on wide hypothesis, likes to consider as the work of the Egyptian potter, yet the curious bowl placed at the end of the book seems to be there strangely out of place. It is made of the same white clay as the Athenian lekythi; the figure of our Lord, outlined in white enamel in the centre of the piece, is of a purely Byzantine character; a character, by-the-bye, which the drawing fails altogether to reproduce. The bowl may be seen in the British Museum; the subject is clearly delineated on the ivory tint of the ground, and need not be covered with water, as stated in the description of it, to become apparent. Enamelling was practised in Asia Minor by Greek artists, and one might with more plausibility ascribe a Greco-Byzantine origin to the work. The admirable treatment of the Persian ware has not been maintained in the reproduction of the Egyptian pottery. For instance, we have to take it for granted that the heavy green with which all the pieces are uniformly coloured stands in most cases for the brilliant turquoise blue of the originals.

—— The Oriental influence on the ceramic art of the Italian Renaissance. *London*, B. Quaritch, 1900. Sq. 8°, pp. xxx; with 50 pp. of pen and ink illustrs. 12s.

Whether the likeness of the rudimentary ornamentation of the early Italian majolica to certain types of the Oriental faïence is attributable to foreign influence, or simply to accidental coincidence, is a point difficult to settle. This paper does not bring the question much nearer to final solution.

—— The art of the Precursors. A study in the history of early Italian majolica. *London*, B. Quaritch, 1901. Sq. 8°, pp. xxii-99; with 94 illustrs. 18s.

The latest finds of Italian majolica are passed under review and contrasted with the Etruscan and Roman pottery. A chapter is devoted to *graffito* ware; another to painted faïence. The appendix deals with fragments discovered in the Cairo mounds, the designs of which offer a close likeness to early majolica.

—— Italian ceramic art. The majolica pavement tiles of the fifteenth century. *London*, B. Quaritch, 1902. Sq. 8°, pp. xxvi; with 93 pen and ink illustrations. 16s.

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From the tile pavements of Italy we gather more information on the origin of the art of the majolist than from the earthen vessels; the tiles often supplying a date much earlier than any found on dishes and vases. E. Molinier had already treated the same subject. The rough sketches contained in this volume will help to advance the study.

—— Oak-leaf jars; a fifteenth century ware, showing Moresco influence. *London*, Quaritch, 1903. Sq. 8°, pp. xli; with 92 pp. of illustrations and descriptive notices. £1.

—— The Albarello, a study in early Renaissance majolica. *London*, Quaritch, 1904. Sq. 8°, pp. xxix; with 117 pp. of illustrs. printed in brown. £1.

—— Seventeen plates by Nicola Fontana di Urbino at the Correr Museum, a study in early sixteenth century majolica. *London*, Taylor & Francis, 1905. Sm. 4°, pp. vii-26; with 28 illustrs. £1, 1s.

—— Figure design and other forms of ornamentation in the fifteenth century Italian majolica. *London*, Quaritch, 1905. Sq. 8°, pp. xxxii; with 103 pp. of illustrs. and 4 col. folding pls. £1, 4s.

—— Byzantine ceramic art; notes on examples of Byzantine pottery recently found at Constantinople. *London*, 1908. Sm. 4°, pp. iv-12; with 41 pls. (6 col.). 18s.

WALSH (M.).—Chemical and geological observations relating to brick-making in Western India. S.l.n.d.

WALPOLE (Horace). — Description of the Villa at Strawberry Hill, with an inventory of the furniture, pictures, curiosities, etc. *Strawberry Hill*, printed by Thomas Kirgate, 1774. 4°. The same, with additions, 1784. 4°. £1, 1s.

"The following account of pictures and rarities is given with a view to their future dispersion, the several purchasers will find a history of their purchases, nor do virtuosos dislike to refer to such a catalogue for an authentic certificate of their curiosities." Preface to the *Description of Strawberry Hill*, by Horace Walpole.

—— A catalogue of the classic contents of Strawberry Hill, collected by Horace Walpole. Sold on Monday, the 25th day of April, 1842, and twenty-three following days. *London*, 1842. 4°, pp. xxiv-250; with a lith. portr., frontispiece, and woodcuts in the introduction. 7s. 6d.

—— Aedes Strawberrianæ. Names of purchasers and the prices to the sale catalogue of the collection at Strawberry Hill, etc. *London*, printed for J. H. Burn, s.d. (1842). 4°, pp. 58. 5s.

The sale produced £33,450. A comparison of the high price that some of the treasures of Strawberry Hill reached in the auction sales when they re-appeared a few years later, with the paltry sum for which they had changed hands in 1842 may assist us in forming an approximate idea of the amazing figures such a collection would command at the present time.

WALTERS (Henry Beauchamp). — Catalogue of the Greek and Etruscan vases in the British Museum. *London*, 1893-96. 4°.

—— Vol. II.—Black-figured vases. 1893. 4°, pp. 313; with 7 pls. and 40 text illustrs. 24s.

—— Vol. IV.—Vases of the latest period. 1896. 4°, pp. 275; with 16 pls. and 30 illustrs. 16s.

The vases illustrated on the plates were selected from those not hitherto reproduced.

—— Catalogue of the terra-cottas in the Department of Greek and Roman antiquities, British Museum. *London*, 1903. 8°, pp.

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470; with 44 pls. and 90 illustrs. £1, 15s.

WALTERS (H.B.).—History of ancient pottery, Greek, Etruscan, and Roman. . . . Based on the work of Samuel Birch. *London*, s.d. (1905). 2 vols. 8°; with 300 illustrs. (some col.). £3, 3s.

Vol. i., part 1.—Greek pottery in general. Part 2.—History of Greek vase-painting. Vol. ii., part 1.—The subjects of Greek vases. Part 2.—Italian pottery.

WALTERS (H. B.).—Catalogue of the Roman pottery in the Department of Antiquities, British Museum. *London*, 1909. 8°, pp. liv-464; with 44 pl. £2.

WALTHER (H.).—Das keramische Druckverfahren nach einigen Erfahrungen hübersichtlich erlaütert. *Dresden*, Muller, 1893. 8°. pp. 28; woodcuts.

"Ceramic transfer printing explained by a practical printer."

WARD (John)—(Anon.).—The potter's art. A poem, in three cantos. *Burslem*, 1828. 12°, pp. 98.

"To court the muse" was, at that moment, the elegant pastime of all men of leisure—young and old—who felt themselves gifted with a literary turn of mind. As many a volume of contemporary poetry may testify, any subject was then considered as good as any other to be glorified in a poem of three or more cantos. Still to confess a weakness for such a frivolous occupation would have been deemed, by a grave lawyer, somewhat derogatory to the dignity of the gown. Consequently, when John Ward, of Burslem, chose to celebrate in his verses the staple trade of his native town, he published the poem anonymously. He should not have entertained any fear in this respect, for the work is anything but frivolous. The first canto opens with stanzas on the creation of the world:—

"When the ARTIFICER of heav'n and earth
Resolv'd to call this system into birth," etc.

A copious introduction of Scriptural texts and classical references to Greek and Roman history helps to bring the canto, pompously, to the end. The second one is devoted to the practical part of the Potter's Art. It begins thus:—

"How bodies new their varied forms acquire
Of clay and flint combin'd and fix'd by fire,
We, now, in moulded numbers would rehearse;
Our subject sues for dignity from verse," etc.

The same high-flowing style is maintained until we come to the third canto. From that moment "the Muse" shows a tendency to slight jocularity. It is humbly asked, from the reader, to make some allowance for such apparent levity, on the ground that in certain passages the poet has merely versified a few whimsical ideas supplied to him by a more imaginative friend. We soon relapse into more sedate rhymes, and after having followed the progress of the art in modern times, we are requested to listen to a few wise sayings on moral duties—

"In which grave strain the poem concludes."

In the preface the author excuses himself for having treated the subject as a poetical allegory, although his original intention had been to write a prosaic history of the potter's trade in the district; he soon discovered that such a task would necessitate an amount of information and practical knowledge altogether beyond his capability.

WARD (John).—The Borough of Stoke-upon-Trent, in the commencement of the reign of Her Most Gracious Majesty Queen Victoria, comprising its history, statistics, civil polity, and traffic, with bibliographical and genealogical notices of eminent individuals and families; also, the manorial history of Newcastle-under-Lyme, and incidental notices of other neighbouring places and objects, by John Ward. The appendix contains many ancient and curious charters and documents never before published, and the work is embellished with a variety of plates. *London*, W. Lewis & Son, 1843. Imp. 8°, pp. xv-lxvii-600; with 21 pls. £2, 10s.

The publication of this work was undertaken by Simeon Shaw in 1838. Six monthly parts were issued under his name, and curious notices, addressed by Shaw to his subscribers, are printed upon the wrappers. How it happened that John Ward came to substitute his own name for that of the original author is explained in the preface, perhaps not altogether to the credit of the former. When Shaw's resources became exhausted by the expense he had incurred in printing the first numbers, he applied to J. Ward, who had occasionally helped him with his literary advice, for pecuniary assistance in bringing the volume to completion. An agreement was entered into, through which it was settled that Ward would write the remaining portion of the history and bear all expenses. On condition of renouncing all claim to be named as joint author, Shaw was to receive all the profits accruing from the publication.

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The work was completed in five years. An exhaustive account of the conditions of the pottery trade in Staffordshire at various periods; many interesting particulars upon the chief manufactories, and a description of their respective productions; and, lastly, some reliable notes on the life and works of the great Josiah Wedgwood, published there for the first time, will be found in this volume.

WARD (John).—Notes on encaustic tiles, Dale Abbey and Morley, Derbyshire. *London*, 1890. 8°; with 2 photolith. pls. (Extr. from *The Reliquary*, N.S., iv., v.)

—— Billingsley and Pardoe, two Derby "men of mark," and their connection with South Wales. A biographical sketch with many references to the bygone manufacture of porcelain at Nantgarw and Swansea, and the specimens in the Cardiff Science and Art Museum. *Derby*, printed for the author by J. Harwood, 1896. 16°, pp. 32; with 3 woodcuts.

William Billingsley worked, successively, as a china painter, at Derby, Pinxton, Mansfield, Torksey; then at Worcester in an unknown capacity. From there, he went to Nantgarw, where he began to manufacture a fine china; but the venture was not attended with success. Subsequently Billingsley joined M. Rose, at the Coalport factory where he ended his days. Pardoe, his son-in-law, was also a china painter; for long he followed his fortunes, but little is known about his work.

WARING (J. B.).—Masterpieces of industrial art and sculpture at the International Exhibition, 1862, selected and described by J. B. Waring, architect. Chromolithographed by and under the direction of W. R. Tymms, A. Waaren, and G. Macculloch. *London*, Day & Sons, 1863. 3 vols. Fol., of, each, 100 pls. in col., with descriptive text in English and in French. Published at £21.

A splendid memorial to the glories of one of the most memorable International Exhibitions. All the chief firms of Europe had taken it as an honour to be represented in this work. Ceramic art occupies in it an important place. No classification having been followed, we have to look for the plates representing the exhibits of the pottery and porcelain manufacturers all through the pages of the three ponderous volumes in which they are scattered.

WARING (J. B., edited by).—Pottery and porcelain. Chromolith. by F. Bedford, with an essay by J. C. Robinson. *London*, Day & Son, 1857. 4°, pp. iv-31; with 17 pls. in colours and 10 illustrs. in the text. The plates had already appeared in the *Museum of Oriental Art in the Art Treasures' Exhibition, Manchester.*

An album of well-selected examples of various origin, to which the excellent article on "Ceramic Art," written by J. C. Robinson, has supplied the connecting links.

WARING (J. B.).—Ceramic art in remote ages. With the symbol of the circle, cross and circle, fylfot, serpent, etc. *London*, J. B. Day, 1874. Sm. fol., pp. 123; with 55 lithogr. pls., representing several hundred subjects. £1, 5s.

The superabundant examples of prehistoric pottery belonging to all periods and to all countries grouped on the plates, and the remarks made on them by the author, produce in our mind a feeling of inextricable confusion. The theory that this pottery is meant to illustrate is abstruse and misty in the extreme. To establish by the similarity of the rudimentary shapes of the earliest earthen vessels of many lands that, at the dawn of civilisation, the embryonic arts of a leading race cast their commanding influence over all artistic attempts made in many distant parts of the world; to allege that such geometrical figures, as circles, crosses, triangles, meanders, incised on the surface of the prehistoric pottery, are so many evidences that, in primæval epochs, humanity at large was embodying, in the same graphic symbols, the same religious and philosophical doctrines by which all people were then animated, has been the aim of the writer. We scarcely need say that to support the hypothesis it should require a stronger foundation than the comparison of the primitive signs traced on the surface of mortuary urns, the work of aboriginal tribes which, by their geographical location, cannot be supposed to have ever been brought in communication with each other. The coincidences arising from all primitive handworkers using the simplest figures as the easiest means of embellishing their work have not even been hinted at in this book.

WARMONT (Dr. A.).—Notice sur les faïences anciennes de Sinceny,

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lue en séance du Comité archéologique de Noyon. *Noyon*, 1863. 8°, pp. 16; with 1 col. pl.

"Notice of the old faïence of Sincenis."

WARMONT (Dr. A.).—Recherches historiques sur les faïences de Sinceny, Rouy et Ognes. *Paris*, Aubry, 1864. 8°, pp. 70; with 6 col. pls. 8 fcs.

"Historical researches on the faïences of Sinceny, Rouy et Ognes."

A true son of old Picardy, the author is anxious to establish the fact that much of the old faïence attributed to the Norman factories has actually been made in the neighbouring province. If the style of decoration is identical, whatever be the origin of the specimen, a Picardian production is easily recognised, either by the mark it bears or by some special features clearly pointed out in this paper. As the manufacture was started and carried on by Rouen potters, the frequent repetition of the Rouen patterns must be taken as a matter of course. We must remark that in this, as in many other cases, the imitations were slightly inferior to the originals. Were it not so well known that collectors love truth above all things, it might be suggested that the possessor of a piece, so far believed to be Rouen faïence, would be rather disappointed on learning that it comes, in reality, from a much less celebrated source.

WARMONT (Collection).—Catalogue of sale. *Paris*, 1891. 8°, pp. 23.

Composed almost entirely of Sincenis faïence. With an introductory notice on the collector by G. Gouellain.

WARNE (Ch.).—The Celtic tumuli of Dorset; an account of personal and other researches in the sepulchral mounds of the Durotriges. *London*, J. R. Smith, 1866. Fol., pp. 76; with 13 etched pls., representing 60 cinerary urns, and 4 illustrs. £1, 1s.

WARREN (G. B.).—Catalogue of the antique Chinese porcelain owned by Geo. B. Warren, of Troy, New York; with introduction by J. B. Clarke. *Boston, U.S.A.*, 1902. 8°, pp. 87; with 14 pls. Privately printed.

A collection of cabinet pieces of no particular interest. The names of the American collectors of Oriental porcelain are given in the introduction.

WATSON (Collection H. O.).—An illustrated and descriptive catalogue of the rare old Persian pottery, with historical and other notes pertaining to a private collection acquired by Messrs. H. O. Watson & Co., and exhibited at their gallery. Catalogue and notes by J. Getz, New York, 1908. Sm. 4°, pp. 81; with 8 collotype pls.

The collection comprises 90 Nos., some of them of high order.

WATZINGER (C.).—Studien zur unteritalischen Vasenmalerei. *Darmstadt*, 1899. 8°, pp. 50. 2 m.

"A study on the vase paintings of Lower Italy."

Part I.—The shapes and ornamentation of the tombs of the ancients as represented on the painted vases of Lower Italy. Part II.—Scenes from Greek tragedies painted on vases of the aforesaid origin. A fragment of a work to be completed at a future date.

WAY (A.).—Tiles. (In Parker's *Dictionary of Architecture.*) *Oxford*, 1850. 5th ed.; with 12 col. pls.

This article, an amplificatien of the one which appeared in the first edition of the *Dictionary of Architecture*, has long remained the source from which the subsequent writers on English tiles have derived their information.

—— Hydriotaphia Cambrensis. Ancient interments and sepulchral urns found in Anglesey and North Wales. With some account of examples from other parts of the Principality, and also of urns discovered with early interments in various parts of Great Britain and Ireland. Four notices collected by the Hon. W. Stanley, M.P. *London*, 1868. 8°, pp. 77; with 8 pls. and 31 text illustrs. of urns. (Reprint from *Archæologia Cambrensis.*) 5s.

WAY (J. P.).—A short history of old Bristol pottery and porcelain, marks, etc. *Bristol*, 1908.

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16°, pp. 32; with 12 pls. in half-tone and 1 pl. of marks. 6d.

The author is a curiosity dealer at Bristol.

WEALE (J. W. H.).—Notes et documents pour servir à l'histoire de la fabrication de la poterie aux Pays-Bas. *Bruges*, 1873. 4°. (In *Le Beffroi*, vol. iv.)

A French translation of Dornbusch's work, *The Art-Guild of Potters in the Abbey Town of Siegburg.*

—— National Art Library, South Kensington. Classed catalogue of printed books. Ceramics. *London*, Eyre & Spottiswoode, 1895. 8°, pp. 353.

A well-classified bibliography of ceramics, an excellent guide to the numerous works on the subject contained in the art library at the South Kensington Museum. It comprises 3,584 titles, a figure reached by the insertion of all the articles which have appeared in the serial publications of the learned societies, or in the works of general interest, books of travels, etc., most of which are not recorded in this work.

WEBBER (Byron).—James Orroch, R.I. Painter, Connoisseur, Collector, in two volumes. *London*, 1903. Fol.; num. pls. £10, 10s.

Blue and white Chinese porcelain, vol. ii., pp. 186-203; with 8 pls. in heliograph.

Many of the pieces came from the Thomson collection. The historical notice follows the one given by Chaffers in *Marks and Monograms.*

WEBER (F. J.).—Die Kunst das ächte Porzellain zu verfertigen. *Hannover*, 1798. 8°, pp. xiv-230; with 7 fold. pls. 5 m.

"The art of manufacturing the true porcelain."

Before he published this treatise, Weber had been a porcelain painter at Ludwigsburg, and an inspector at the Höchst manufactory. He claims to have been the first who made a complete disclosure of all the professional secrets connected with the making of hard porcelain. While working at Ludwigsburg, he supplied Count de Milly with the technical part of the book which created such a sensation, and he complains that no credit was given to him for his official contribution to that work. At the same time, he warns his readers not to place too much reliance on such information as he had been able to supply on those early days. His practical experience, says he, was still limited and imperfect; consequently, the recipes that De Milly obtained from him were always incomplete and often erroneous. We regret to say that his own work only shows that he had not overcome his former shortcomings, and that his knowledge of porcelain manufacture was still deficient in many respects.

WEBER (O.).—Die Entstehung der Porcellan und Steingut Industrie in Böhem. *Prag*, 1894. 8°, pp. 128. 3 m.

"The establishment of the porcelain and earthenware industry in Bohemia."

It was not without great difficulty that the manufacture of porcelain and earthenware, now so flourishing in Bohemia, was introduced into that country. The imperial manufactory of Vienna, to which an exclusive privilege had been granted, opposed the establishment of any hard porcelain manufactory. When the potters of Schlaggenwald succeeded in producing the real article, they could only sell it under the name of "Erdgut," or earthenware. This restraint on the development of the industry was not to be of long duration, and from the year 1791 the number of porcelain works increased with rapidity. A list of all the manufacturers known to have been at work in Bohemia from that year up to 1850 is given in this interesting monograph.

WEBER (S.).—Kunstgewerbliche gegenstände der Cultur-histor. Ausstellung zu Steyr, 1884. *Steyr*, 1885. Fol.; with 80 pls. 20 m.

"Objects of industrial art from the Steyr Exhibition, 1884."

WEBER (T.).—Vorläufige "Sentiments" über die bey Giessen ernirten Urnis und Ollis Sepulchralibus. *Giessen*, 1719. 4°.

"Random disquisitions on the subject of the urns and other sepulchral pottery discovered at Giessen."

WECKHERLIN (de). — Reproductions photographiques de vases de grès des xvi^e^ et xvii^e^ siècles. *La Haye*, 1860. 4°; no letterpress; 41 photos (48 in a few copies). For private distribution. £3.

Baron de Weckherlin, secretary to the Queen of Holland, was a great admirer of ancient stoneware. At the sale of the Huyvetter collection the best specimens it included passed into his hands. He had them reproduced by photography, and fifty portfolios, each containing a set of proofs, were made up for presentation to friends. The objects are given without indication of date or origin; the lettering of plates simply mentions the colour of the pieces.

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At the death of the Baron, the entire collection was acquired by Mr. Gambart, the London publisher, who had it transported to his country mansion. It had scarcely been placed in the picture gallery, when a gas explosion nearly destroyed the building and its contents. The stoneware suffered particularly from the disaster. An offer was, however, made by the South Kensington Museum to purchase, as they stood, the broken and damaged vases. The offer having been accepted, and the pieces carefully and successfully repaired, they were soon exhibited in the museum, where they formed the nucleus of a stoneware collection second to none in Europe. Whether some of the specimens had been so hopelessly smashed that restoration had become impossible, or whether they had been previously disposed of by the former owners, has not transpired; but we notice that a few of the most interesting vases photographed in the album are now wanting in the collection. To make matters worse, no representations will soon be left of these exceptional examples of the art of the old stoneware potter; the photos, imperfectly fixed, are rapidly fading away.

WEDGWOOD (G. R.).—The history of the tea cup; with a descriptive account of the potter's art. *London*, Conference Office, 1878. 16°, pp. 154; with text illustrs. 2s.

WEDGWOOD (Isaac). — The potter's miror. A poem. *Tunstall* (Staff.). Printed by I. Wedgwood (1820 ?).

WEDGWOOD (Josiah). — Catalogue of cameos, intaglios, medals, bas-reliefs, busts, small statues, vases, etc. *London*, 1773. Sold by Cadel, in the Strand; Robson, New Bond Street; and Parker, printseller, Cornhill. 12°, pp. 60.

The first edition of the catalogues, for which Bentley is said to have written the introduction.

The subsequent editions were issued, at intervals, with but slight alterations in the title :—

1774. 2nd ed.—A French translation, 8°, pp. 82, was issued in London, same year.

1775. 3rd ed.—A re-issue of the 2nd ed.; with 6 pp. added and a woodcut of the inkstand.

1777. 4th ed.—In English.

1778. A Dutch translation, published in Amsterdam.

1779. 5th ed.—In English—A French edition, *London;* and a German translation, with a view of the show-room in Soho, engraved in colour, *Leipzig*, were published same year.

1787. 6th ed., under the following title :—

—— Catalogue of cameos, intaglios, medals, bas-reliefs, busts, and small statues; with a general account of tablets, vases, ecritoires, and other ornamental and useful articles. The whole formed in different kinds of porcelain and terra-cotta, chiefly after the antique and the finest models of modern artists. By Josiah Wedgwood, F.R.S., potter to Her Majesty, and to His Royal Highness the Duke of York and Albany. Sold at his rooms in Greek Street, Soho, London, and at his manufactory in Staffordshire. The sixth edition with additions. *Etruria*, 1787. 8°, pp. 78; with two plates engraved in blue steaple. 1788.—A last French edition. 8°, pp. 89; with 2 pls.

Of these last two editions a few copies were printed on large paper.

All the above catalogues have become rare; those issued in 1773 and in 1787 command the highest price, from £3 to £5 being asked for a good copy.

—— Museum Etruriæ; or a catalogue of cameos, etc. By the late Josiah Wedgwood. *Liverpool*, printed for James Boardman, by G. F. Harris, 1817. 8°,

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pp. 149; with engravings after the Portland vase. 10s.

Under the above title the catalogue of 1787 was reprinted by Boardman, the agent for the sale of Wedgwood ware in Liverpool. A brief history of the art of pottery in England, and a description of the Barberini, or Portland vase are added to it.

——Catalogue of sale. Catalogue of the eleven days' sale by Christie of cameos, bas-reliefs, medallions, etc., the property of Mr. Wedgwood and Mrs. Bentley. *London*, 1781. 8°.

The sale took place after the death of Bentley. Miss Meteyard says that only one copy of this catalogue is known to be in existence.

To the above list must be added the mention of a catalogue of the service executed for the Empress of Russia, printed in French in 1774, and now almost unobtainable.

Also various translations in foreign languages, of which a complete record is wanting.

—— Papers relative to Mr. Champion's application to Parliament for the extension of the term of a patent. *London*, 1775. 12°, pp. 36. £1.

Wedgwood strongly opposed the extension of the term of a patent granted to Champion for the exclusive right of using the Cornish clay in pottery manufacture. This pamphlet, printed for distribution to members of Parliament, is very difficult to meet with.

—— Description of the Portland vase; the manner of its formation, and the various opinions hitherto advanced on the subjects of the bas-reliefs, by J. Wedgwood, etc. *London*, printed for the author, 1790. 4°.

—— Description abrégée du vase Barberini, maintenant vase de Portlande (*sic*), et de la méthode que l'on à suivie pour en former les bas-reliefs qui y sont représentés. Par Josiah Wedgwood, membre de la Société Royale et de la Société des antiquaires, manufacturier en porcelaine et Queen's ware de S. M. la Reine de la Grande Bretagne et de Messeigneurs les Ducs d'York et de Clarence. *Londres*, 1790. 8°, pp. 12; pl.

A translation of the English pamphlet published in the same year.

The mystic signification of the subjects represented upon the Portland vase had already exerted the sagacity of many an antiquary. As no previous elucidation had proved altogether satisfactory, Wedgwood added his own interpretation of the bas-reliefs in the notice with which he accompanied the issue of his reproduction in Jasper ware of the glass original. It is curious to remark that, on the title-page of his paper, he describes himself as a manufacturer of porcelain, a ware that he never attempted to produce.

—— An address to the young inhabitants of the pottery (*sic*) by Josiah Wedgwood, potter to Her Majesty, and F.R.S. *Newcastle u. L.*, Smith, 1783. 12°, pp. 24. £1. Reprinted by Bellows, *Gloucester*, 1877. 12°. 3s.

After the violent disturbances which had just taken place in the Potteries, where the workpeople were threatened with imminent famine by a sudden and exorbitant rise in the price of bread and all other necessities of life, Josiah Wedgwood thought it his duty, as one of the leading men of the district, to give a word of warning to those still willing to listen to good advice. He addressed himself to the young men, because young people, says he, were more easily amenable to friendly counsels and sound arguments, and he felt confident, therefore, that what he had to say would not be lost upon them. Having first recalled the fact that their present hardships could be chiefly traced to the total failure of the crops, he tried next to impress on their mind the notion that they should not seek to find the remedy to their troubles by resorting to riots and plunder, or depend upon public charity, to alleviate their privations. His conclusions were that they should all unite in obtaining constitutional reform, such as would be the free opening of the seaports, through which a cheap and plentiful supply of corn might be secured. In that way a recurrence of the evil circumstances, from which they had to suffer in the present year, would be rendered impossible in the future.

—— An address to the workmen in the pottery, on the subject of entering into the service of foreign manufacturers. By Josiah Wedgwood, potter to Her Majesty. *Newcastle u. L.*, printed by J. Smith, 1783. 12°, pp. 24. £1.

Of greater rarity than the previous one, this pamphlet is not mentioned by Wedgwood's

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biographers. It draws an appalling picture of the dangers to be encountered by the workmen who might feel inclined to accept the tempting engagements offered to them by the manufacturers of South Carolina and Pennsylvania, much in want of skilled hands. The horrors of a long sea voyage, with the possibility of shipwreck, the difficulty of accommodating oneself to the customs of foreign countries, and, above all, the deception and disappointment that are waiting for the immigrants on their arrival, are forcibly depicted. Speaking of the French factories, whose competition was beginning to be felt in England, and particularly of Monterau, where Shaw, of Burslem, had imported the processes of English manufacture in 1775, Wedgwood refers to the manufacturers of that place as "these adventurers, the masters of this George Shaw, who are attempting to ruin us abroad."

WEDGWOOD (Josiah). — Description and use of a thermometer for measuring the higher degrees of heat, from a red heat up to the strongest that vessels made of clay can support. *London*, printed by J. Cooper, 1784. 12°, pp. 26.

A reprint of the description of the pyrometer invented by Josiah Wedgwood, published at first in the *Philosophical Transactions*. *London*, 1782-84-86.

—— Beschreibung und Gebrauch eines Thermometer. . . . *London*, J. Young, 1786. 12°.

A German translation of the foregoing paper.

—— The marks employed by Josiah Wedgwood and his successors. (*Etruria ?*), 1902. Sq. 8°, pp. 8.

—— Letters of Josiah Wedgwood, 1762 to 1780. *London*, 1903. 2 vols. 8°, pp. vii-500-493; with 2 portrs., 2 pls., and 1 facsimile of handwriting. Publ. by his great-grand-daughter, Katherine Eufemia Farrer, for private circulation. A third volume of letters extending from 1781 to 1794, was published in 1906.

With very few exceptions, these letters are addressed to Th. Bentley, Wedgwood's partner and friend. Bentley's answers, which Wedgwood had had bound in one volume, and which he consulted so frequently that the volume was jocularly called in the family "Josiah's Bible," have long disappeared. The editor tells us that much business and technical detail has been omitted in the reprint. All that has reference to the trade and experiments of the great potter is of primary interest for the ceramic historian; any omission of that kind is to be regretted.

—— Josiah Wedgwood & Sons, Ltd., Etruria, makers of china, earthenware, jasper, basalt, cane ware, red ware, Rockingham, mortars. *Newcastle* (Staffs.), 1908. 12°, pp. 32; with 12 pls. and num. half-tone illustrs.

An excellent guide-book to the old factory.

WEDGWOOD MUSEUM at Etruria. See **Rathbone.**

WEIGEL (Dr. M.). — Das Gräberfeld von Dahlhausen, Kreis Ost-Prignitz, Province Brandenburg (Zeit der Völkerwanderungen). *Braunschweig*, F. Vieweg, 1893. 4°, pp. 31; with 95 illustrs. 4 m.

"The burial field of Dahlhausen district of West Prignitz, Province of Brandenbourg (period of the tribal migrations)."

Pottery of the fourth and fifth century of our era. All the pieces found in that region present the same type of form—viz., a low drinking cup, without foot, but provided with one or more handles of a peculiar design. They are decorated with incised traceries.

WEINLING (C. G.). — Chemische Bereitung der Farben, mit welchen auf Emaille, in Oehl, und auf Papier gemalt werden soll. *Leipzig*, 1793. 8°. (Enamel colours, pp. 1-18.)

"The chemical preparation of colours for painting upon enamel, in oil, and on paper."

WELKER (F. G.).—Le jugement de Paris et Ulysse évoquant l'ombre de Tiresias. *Paris*, F. Didot, 1846. 8°, pp. 84; with 2 fold. pls. 3 fcs.

"The judgment of Paris, and Ulysses conjuring up the shade of Tiresias."

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—— Alte Denkmäler erklärt. *Gottingen*, Dietrich, 1849-64. 5 vols. 8°. Vol. iii. contains the Greek vase paintings, pp. xv-568; with 36 lith. pls. A few additional vase paintings are given in Vol. v.

"Ancient monuments explained."

A reprint of Welker's contributions to antiquarian publications. His system of archæological elucidations followed the rules laid down by the new school. "Why," says he, "do we not proceed, in our examination of antique monuments, with the same methodical accuracy which is applied to the interpretation of the works of the classical authors? In this way alone can we expect to obtain a sound knowledge of antiquity."

—— Anfora panathenaica. *Roma*, 8°, pp. 14; with 2 fold. pls. (Reprint from *Monum. dell Inst.*, vol. vi.)

WELLBELOVED (C.).—Eburacum, or York under the Romans. *York*, 1842. 8°. Fictilia; Bricks, Pottery, pp. 116-128; with pl.

—— A handbook to the antiquities in the grounds and museum of the Yorkshire Philosophical Society. By the late Rev. Ch. Wellbeloved, with large additions and corrections by his successor in the office of curator of antiquities. Seventh edition. *York*, Sampson, 1881. 12°, pp. 171.

Several hundred specimens of Romano-British pottery and a large number of Anglo-Saxon cinerary urns are exhibited in the museum. The mediæval era is represented by a good selection of inlaid tiles, and an important series of rare jugs and pitchers with green glaze. From the style of the embossed medallions stamped upon these jugs, one may infer that they belong to the fourteenth century. They were all dug out from the soil of the city, and are evidently of local manufacture. Some early Tygs and slip-decorated dishes, and a few curious examples of ancient stoneware and English Delft contribute to render the York Museum of particular importance for the study of the potter's art in England.

WENCKE (H.).—Antiquitaten Sammlung. Cat. of sale. *Cologne*, 1898. 4°. German stoneware, 2 pls.; Majolica, 2 pls.; Palissy, 1 pl.; porcelain, 3 pls. 16 m.

WENCKSTERN (Fr. von).—A bibliography of the Japanese Empire. Being a classified list of all books, essays, and maps in European languages relating to Dai Nihon (Great Japan), published in Europe, America, and in the East, from 1859-93. To which is added a facsimile reprint of Léon Pagès's Bibliographie Japponaise depuis le xv^e^ siècle jusqu'à 1859. *Leiden*, J. Brill, and *London*, Kegan Paul & Co., 1895. Imp. 8° Vol. ii., 1908.

Fine Arts and Fine Arts' Industries, pp. 148-171. of which "Pottery" occupies four pages. No mention is made of the works written in the Japanese language; in the case of ceramics, a list of the chief books treating on the manufacture of pottery and porcelain, with a translation of the titles, would be particularly desirable. Vol. ii. contains the literature in European languages from 1894 to 1906.

WENEWITINOFF (M.).—Ancient Russian ornamental brick-buildings. A new branch of the national art. *Moskaw*, 1890. 4°, pp. 18; with 7 col. pls.

WENGER (A.).—List of prices of patents; Spurs and Stilts. *Cobridge* (Staff.), 1876. 8°; 1 pl.

Since the publication of this list of Spurs and Stilts—*i.e.*, props used to support the ware during the firing—Mr. Wenger has issued, at frequent intervals, enlarged catalogues of potters' materials, to be obtained from his establishment at Etruria. A trade, which had previously been in the hands of small producers and local commission agents, was centralised by him, and made an important branch of international commerce. The small colour works, started by Mr. Wenger at Hanley more than thirty years ago, was transported to Etruria, and installed in a spacious manufactory. To the chemical works was added a universal agency, through the medium of which the vendor of raw materials, the patentee of special products, the machine-maker, the inventor of a new system, were placed in communication with the pottery manufacturers of all countries. It is easy to realise the importance of exhaustive catalogues issued under such conditions, as they represent the state of the ceramic industry at the present day. We may just mention the latest issues, as they summarise all the previous ones.

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WENGER (A.).—Notice sur l'emploi et l'expédition des matières servant à la fabrication des faïences et porcelaines, par A. Wenger, fabricant de produits chimiques. *Hanley* (Staffs.), 1888. 4°, pp. 55.

"Notice of the use and the forwarding of the materials employed in the manufacture of pottery and porcelain."

A complement to the price lists, this notice gives a short topographical account of the Staffordshire Potteries; a summary description of the English processes of manufacture; and, finally, practical directions for the use of the materials sold at the "Helvetia Works." It contains information of great interest to the foreign manufacturer.

—— Helvetia Works, Hanley, Staffordshire. Chemical products, colours, raw materials, implements, and machines for the manufacture and decoration of china, earthenware, glass, enamelled iron, etc. *Hanley*, 1889. 4°, pp. 48; with num. illustrs. Also, a French edition. 4°, pp. 75.

—— Helvetia Works (title as above). *Hanley*, 1892. 4°, pp. 75. This comprises Tariffs, Nos. 21 and 22. This latter contains only potters' engines and machinery. Supplementary catalogues and tariffs have been published of late years.

—— Vade mecum for potters, enamellers, and glass-makers. *Hanley*, 1904. 4°, pp. 48; illustrs.

WERKEN (G. von).—Der Ganze der Ziegelfabrikation. *Altona*, 1868.

"A complete treatise of the manufacture of bricks and tiles."

WERNICKE (K.).—Beitrage zur Kenntniss der Vasen mit Meistern amen. *Berlin*, 1885. 4°; with 4 pls.

"Contribution to the knowledge of painted vases bearing the name of the master."

—— Die griechischen Vasen mit Lieblingsnamen. Eine archäologische Studie. *Berlin*, Reimer, 1890. 8°, pp. 143. 5 m.

"The Greek vases inscribed with the names of favourite youths."

The meaning of the word *Kalos*, which accompanies certain names inscribed on the Greek vases, has been interpreted in various ways. Panofka, who was the first to investigate the subject, believed that it was a form of salutation addressed by the painter to the person for whom the vase had been painted. Other writers thought that it was intended to extol the excellence of the painting. The last interpretation, supported by the larger number of examples, was that the word had reference to some favourite youths of Athens celebrated for their personal beauty. After a general examination of the paintings so inscribed, Wernicke has been driven to say that it is not possible to arrive at a conclusion that would answer all cases. He has, therefore, classified all the known examples in five categories, in each of which the word may bear a different interpretation.

WESTON (S.).—Fragments of Oriental literature, with an outline of a painting on a curious china vase. *London*, 1807. 8°, pp. 158; with pl. 3s.

In this paper inscriptions taken from a Chinese porcelain vase and a teapot are considered from the philosophical point of view.

WESTROPP (Hodder M.).—Epochs of painted vases; an introduction to their study. *London*, Walton & Maberly, 1856. Sq. 8°, pp. 24; with 9 pls. in outline. 12s.

A superficial and unsatisfactory account of the speculative theories brought out by the classical authors. The plates, borrowed from the same sources, are incorrectly reproduced.

—— Handbook of pottery and porcelain; or history of those arts from the earliest periods. *London*, Chatto & Windus, 1880. 8°, pp. xiv-171; with text illustrs. 5s.

An ill-digested compilation of the standard books on the subject. If this little compendium is destined to disappear altogether in future ages, it is comforting to remember that posterity will inherit from us a goodly number of ceramic

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books, cast in the same mould, and containing the same mixture of true and false information, illustrated with the same set of oft-recurring woodcuts.

WESTWOOD (J. O.).—Notice of an early posset-pot. *London*, 1881. With illustrs. (Reprint from the *Archæological Journal.*)

WHEATLY & CO.—Illustrated catalogue of bricks, roofing, ridges, and floor tiles, etc., manufactured by W. & Co., Stoke-on-Trent. Printed by J. Lennox. *Leeds*, 1885. 4°, pp. 5, and 33 lith. pls.

WHETSTONE.—Designs for tile pavements, plain and encaustic, manufactured by William Whetstone, Coalville, Leicestershire. S.l., n.d. (1865 ?). Imp. 4°; 25 pls. in col.

Lith. by J. Fleming & Co., Leicester. The tile works were established about 1860.

WHITE (Mary).—How to make pottery. *New York*, Page & Co., 1904. 8°, pp. 179; with 68 illustrs. and 15 pls.

Familiar instructions on the elements of pottery-making given to amateurs by an amateur.

WHITEFORD (S. T.).—A guide to porcelain painting, with illustrations by the author. *London*, Rowney, 1873. 8°, pp. 48; with 8 lithogr. pls. in colour.

Published by a colour manufacturer.

WHITEHEAD (James and Chas.).—Designs of sundry articles of earthenware manufactured by J. & Ch. Whitehead, Hanley, Staffordshire; at the same manufactory may be had a great variety of other articles, both useful and ornamental, as well printed, painted, and enamelled, as likewise dry bodies, such as Egyptian, black, jasper, etc., etc. *Birmingham*, 1798. 4°. Price list in English, German, and French of pp. 25; with frontispiece and 35 pls. engr. on copper, representing 175 models. £3, 3s.

Imitations of Wedgwood's ware and Leed's cream colour. The Whitehead Works were subsequently carried on by Thomas Dimmock under the name of "Albion Works." This catalogue has become extremely rare.

WIDE (Sam.).—Geometrische Vasen aus Griechenland. *Berlin*, G. Reimer, 1900. 4°, pp. 16; with 121 text illustrs. (Reprint from the *Jahrbuch des Kaiserl. deutschen archäol. Institut.*) 3 m.

"Greek vases of the geometric style."

Between the archaic vases first described and grouped by Conze under the name of Mycenean, and the black-figure vases, a gap had been left in the study of Greek ceramics. Recent discoveries have established that the vase of the so-called geometric style must be referred to that period. Far from all having a common origin, as had been hitherto accepted, vases of that description were made in several parts of Greece, and particularly in Attica, where the style must have originated in prehistoric times; this is, at anyrate, the theory that is developed in the present essay.

WIDMER (K.).—Keramik. (In *Baden: Seine Kunst und Kultur.*) *Freiburg*, Bielefeld, 1907. Sq. 8°, pp. iii-79; with 25 illustrs. (some col.). 3s.

"Ceramic in the Grand Duchy of Baden."

It treats specially of the modern manufacture of art pottery.

WIENER (Lucien).—Manufacture de Saint Clément. Son histoire, sa fabrication, son Exposition. *Nancy*, Berger-Levrault, 1878. 8°, pp. 39.

"The Saint Clement manufactory. Its history, manufacture, and exhibits in 1878."

The works were established in 1758 as a branch of the Lunéville manufactory. Richard Mique, the architect, and Cyffié, the well-known sculptor, were the founders and co-proprietors. King Stanislaus, Duke of Lorraine, an enlightened and liberal patron of art, took a great interest in the development of the pottery and porcelain manufacture in the country. Special privileges were granted to the Saint Clement factory, and to the directors and artists attached

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to the establishment; one favour, of which they were particularly proud, was that they were entitled to carry a sword, and to be addressed as "Gentlemen." To the making of stanniferous faïence in the style of Strasbourg was subsequently added that of earthenware after the English method. We notice that, for the production of the charming figures of Cyffié and Lemire, a special body was made of pipe-clay, flint, and phosphate of lime, a composition not unlike that of our modern English china. The pamphlet, compiled from original documents preserved at the factory, was published, anonymously, by the director, on the occasion of the 1878 International Exhibition.

WIENER (Lucien). — Les vases de la pharmacie de Saint Charles au Musée Lorrain. *Nancy*, 1881. 8°, pp. 8.

"Vases from the dispensary of Saint Charles now in the Nancy Museum."

An important series of vases and drug pots in faïence de Niderviller, manufactured by order of King Stanislaus, and by him presented to the hospital of the town about 1750. It comprises two large vases over one metre in height, richly decorated and emblazoned with the royal arms of Poland; 176 drug-pots, also decorated in colours and bearing the monogram of the King; lastly, 77 pots of similar shape painted in blue with the coat-of-arms of the brethren of the order of Saint John of God.

WIENNEFELD (H.).—Beschreibung der Grossherzogl. Vasen Sammlung zu Karlsruhe. *Karlsruhe*, 1887. 8°, pp. 193; with 1 pl. 2 m.

"Description of the antique vases in the Grand Ducal Collection of Karlsruhe."

WIERZBICKI (L. von) and REBCZYNSKI (W.). — Wzory przemyslu domowego wyroby gliniane wloscian na rusi naczynia z Kossowa. *Lemberg*, 1882-92. 4°. Text in Polish, German, and French; with 22 col. pls.

"The earthen vessels of the Galician peasants in the Municipal Museum of Industrial Art at Lemberg."

Poland has preserved the record of the ancient pot-works which supplied the country with common pottery, and, at one time, exported their productions into Northern lands. These historical particulars will be found in the introductory notice, but no representation of the old types are given on the plates. These reproduce merely the patterns of the ware currently manufactured in modern times by two potters of Kossow; jugs, dishes, and tiles, decorated, upon "engobe," with incised tracery filled in with coloured glazes.

—— Polnish-Ruthenische archeologische Ausstellung in Lemberg, 1885. *Lemberg*, 1886. Fol., pp. 36; with 50 phototyp. pls.

"Archæological Exhibition of Galician antiquities in Lemberg."

WIESELER.—Ueber die Kestnersche Sammlung von antiken Lampen. *Gottingen*, 1870. 12°, pp. 71. 3s.

"Notice on the Kestner Collection of antique lamps."

WIGNIER (Ch.).—Monographie de la manufacture de Faïences de Vron, arrondissement d'Abbeville, Département de la Somme. Ornée de vingt-cinq sujets mis en couleur et retouchés à la main par Ris-Paquot. *Abbeville*, 1876. 8°, pp. 29; with 8 pls. in colour. 6 fcs.

"Monograph of the faïence factory of Vron, near Abbeville (Somme)."

A village pot-works, where rustic operatives made, during a period of about fifty years, coarse and showy faïence to supply the neighbouring markets. We are asked to observe that while the painters of Nevers, Rouen, and Lille preferred to imitate Italian, Dutch, or Chinese decorations, the untutored artist of the locality knew no other guide but his own imagination. This point is willingly granted; no one will ever pretend that the French Grenadier and the National Guard, the windmill and the church steeple on the pitchers and decorative plates belong to any recognised style. Barring the historical interest attached to its predecessor, the ware made at Vron may be said to be the continuation of the patriotic faïence of the Revolution.

—— Poteries vernissées de l'ancien Ponthieu. *Paris*, Laurent, 1887. 8°, pp. 61; with 25 pls. in colour drawn by the author. 130 copies only printed. 15 fcs.

"Glazed pottery of the ancient Ponthieu province."

This volume, a companion to the preceding one, deals with pottery of a still more modest rank than the common faïence made at Vron and its vicinity. Ever since the fourteenth century the villagers and farmers of North-East France had learned from their neighbours, the Flemish tile-makers, how to make useful and fancy vessels of red and yellow clay, and how to glaze them with lead ore. After the close of the harvest season, the peasants of many districts

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were wont to repair in bands to certain places where the proper kind of clay could be obtained, and where stood a rudimentary potter's oven, erected and kept in repair at common cost. It was for them a sort of holiday, part of which was spent in fashioning such rude pieces of pottery as were required in the homestead. The simple methods of forming, glazing, and firing the work had been handed down from father to son, and no change was ever introduced in the shapes of the articles, which were also a matter of tradition. Several of these shapes are peculiar to the locality and are not found anywhere else. We notice among them a curious double basin, surmounted with a tall handle in which the mid-day meal was brought to the labourer in the fields, and a particular drinking flask that could be slung over the shoulder by means of a string passed through the rings affixed to the sides. Also some uncommon hand and foot warmers, and among the objects which received an extra amount of coloured slip decoration, a fancy flat-iron stand, intended as a present for the housewife. A variety of small toys of ingenious contrivance were also made as surprises for the children, and to all these articles were added a plentiful supply of jugs, dishes, and bowls to replace those that had been broken in the course of the year.

The cemeteries of the country are still full of mortuary tablets made on these occasions, rude slabs of terra-cotta upon which the name of the deceased is rudely incised. Several of these slabs, with their almost illegible inscriptions, are reproduced upon the plates.

—— Carreaux vernissés du xii^e^ au xvii^e^ siècle. *Abbeville*, 1890. 8°, pp. 20; with 9 col. pls. (50 copies printed). 15 fcs.

The patterns roughly incised on these tiles are almost as rude in character as those seen on the pottery described in the above volume.

WILCOCK & CO., Burmantofts, Leeds.— A catalogue of the Burmantofts' faïence and decorative terra-cotta. S.l., 1882. 4°; with 54 photo-lith. pls. Other illustr. catalogues have been issued by the firm.

WILDE (Dr. W. R.).—Descriptive catalogue of the antiquities of stone, earthen, and vegetable materials in the Museum of the Royal Irish Academy; with numerous wood engravings. *Dublin*, 1857. 2nd ed., 1863. 3s.

Mediæval pottery, pp. 156-162; mortuary urns, pp. 169-196; with illustrs.

WILDENBRUCH (E. von).—The master of Tanagra. An artist's story of old Hellas. Translated from the seventh German edition by the Baroness von Lauer. *London*, H. Grevel, 1887. 8°, pp. 192; with 25 illustrs. of Tanagra figures. 5s.

A German poet, fascinated by the lovely creations of the potters of Tanagra, has found in them a subject for an æsthetical novel. Unwilling to abandon altogether the heights of dreamland in which his soul is accustomed to soar, unfettered by prosaic considerations, he has scorned to believe that, in antique Boeotia, sculpture and sculptors were subjected to the weaknesses of modern art. Terra-cotta figures bud out between the fingers of untutored modellers in this romantic tale through miracles of love. A disconsolate father recognises the features of his lost daughter in the sketch that the wandering hero, seated by a lonely brook, is fashioning out of the mud of the banks. Many other incidents, still more improbable than this instantaneous creation of masterpieces, show that historical knowledge and comprehension of the technics of art have been replaced all through the book by a curious display of imaginative power. The tale, nevertheless, has obtained a great success in the fashionable circles of Germany.

WILDS (William). — Elementary and practical instructions on the art of building cottages. . . . To which are added practical treatises on the manufacture of bricks, etc. *London*, 1835. 8°.

WILKENS (Karl).—Die Töpferei. Anfertigung des ordin. Töpfergeschirrs, der ordin. Fayence (d. sog. Porzellan-öfen), des ordin. Steinguts, etc. Vierte vermehrte und verb. Aufl. Nebst Atlas v. 11 Taf. Abb. *Weimar*, 1870. 8°.

"Pottery. The manufacture of common earthenware, common faïence (including the so-called porcelain stoves), common stoneware, etc. Fourth edition, corrected and improved; with an atlas of eleven plates."

—— Denkschrift zur Feier des 50-jährigen Bestehens der Dresdner Steingutfabrik von Villeroy & Boch, 1836-1906. *Dresden*, 1906. Obl. 8°, pp. 24: with 4 portraits and 27 pls.

"Memorial of the celebration of the

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fiftieth anniversary of the foundation of the stoneware manufactory of Villeroy & Boch at Dresden."

WILLET (De).—Collection de Mr. de Willet d'Amsterdam. Vente à Paris, 1874. Notice par A. Bloche. 8°, pp. 67; with 10 photos.

Catalogue of sale. The plates reproduce fine specimens of Italian majoïica.

WILLIAMS (L.).—The arts and crafts of older Spain. *London*, Foulis, 1907. 3 vols. 8°. Pottery, vol. ii., pp. iii-220; with 17 illustrs. 15s.

WILLIAMS (W. M.).—The chemistry of London clays. *London*, 1887. 8°, pp. 8. (Extr.)

WINDUS (H.).—A new elucidation of the subjects on the celebrated Portland vase, formerly called Barberini, and the sarcophagus in which it was discovered. *London*, Pickering, 1845. Obl. fol., pp. 106; with 10 lith. pls. and text illustrs. 10s.

Having so often been reproduced in Jasper ware, the Portland vase has taken its place among the best known examples of English ceramic art. It is not, however, with the reproduction, but with the interpretation of the subjects embossed on the vase, that this volume professes to deal. All imaginable speculations have been indulged in about their inscrutable signification. Yet one may say that the solution of the riddle is still open to the sagacity of a modern Oedipus. The elucidation excogitated by Windus is by far the most extravagant of all those which have been offered. The frieze is said to represent an episode in the life of Galen. And this is how it is narrated. Galen had been called to attend on a noble Roman lady who was dying from a mysterious illness. He was not long in discovering that the cause of her torments was that she was desperately in love. The object of her passion proved to be a rope-dancer named Pylades. In the three principal figures of the bas-relief we are asked to see, first, the celebrated physician in a contemplative attitude; then the Lady restored to health by the approach of the Hygeian serpent; and, lastly, the rope-dancer coming out of the portico. The two masks of Satyrs, placed under the handles of the vase, are described as representing Aesculapius and Galen. "They are," says the author, "characteristic of the profession of surgery; the fillets, or bandages for wounds or bleedings and the two leeches almost dropping from the extremity of the beard, complete the allegory without further comment." Further comments, on our part, are surely unnecessary after this quotation.

WILHELMI (Ch.).—Les anciens tombeaux germaniques à Sinsheim, leur ouverture, et description des antiquités qu'on y a trouvées. *Heidelberg*, 1831. 8°.

"The ancient Germanic tombs of Sinsheim; an account of their opening, with a description of the antiquities they contained."

WILISCH (E.). — Die altkorintische Thonindustrie. *Leipzig*, 1892. 8°, pp. 176; with 8 fold. pls. 6 m.

"The clay industry in old Corinth."

A valuable contribution to modern knowledge of Greek vases. The author has limited his field of research to the pottery of Corinthian origin. After a thorough examination of the well-authenticated examples, he has attempted to write a historical survey of the development of the potter's industry in one of the most prolific centres of production in ancient Greece. The account has been framed on simple and rational lines. It describes the styles of painting by which the successive periods may be recognised, and well-chosen illustrations are given of the best representative types; the classification is chiefly based upon the character of the inscriptions, and the modifications undergone by the shape of the letters at different epochs; inscriptions and complete alphabets are given in facsimile. In one respect, however, the title is somewhat misleading. One might expect to learn something of the technics of the Corinthian potter, and of the conditions of his trade in a work entitled *The Clay Industry in Old Corinth*. But the author has not been able to go farther than his predecessors in clearing up the mist surrounding the practice of the art in ancient Greece.

WINGENROTH (M.).—Kachelöfen und Oefenkacheln des 16, 17, und 18 Jahrhunderts, in Germanischen Museum, auf der Burg, und in der Stadt Nürnberg. *Nurnberg*, 1899. 8°, pp. 18; with 23 illustrs. and 1 pl. 2 m.

"Tiles and tile stoves of the sixteenth, seventeenth, and eighteenth centuries in the Germanic Museum, in the Castle, and in the town of Nuremberg."

WINKER (Edward). — Die Wegelysche Porzellanfabrik in Berlin. *Ber-*

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lin, 1898. 8°, pp. 65. (In *Schriften des Vereins für die Geschichte Berlins.*)

"The Wegely porcelain factory in Berlin."

History of the first porcelain works established at Berlin in 1753, and closed ten years afterwards.

WINKLER (Augustus).—De inferorum in vasis Italiæ inferioris repræsentationibus. *Vratislaviæ*, 1888. 8°, pp. 32.

"The representation of Hades on the vases of lower Italy."

A German edition was published under the title *Die Darstellungen der Unterwelt auf unteritalischen Vasen. Breslau*, 1888; with 1 pl. 2 m.

WINTER (Franz). — Die jüngeren attischen Vasen und ihr Verhältniss zur grossen Kunst. *Berlin*, W. Spemann, 1885. 4°, pp. vi-72; with 14 illustrs. 4 m.

"The early vases of Attica in their relation to high art."

An essay upon the rapid improvement effected in the style of vase painting by the works of the great artists, painters, and sculptors of the second half of the fifth century B.C. The red-figured vases of that period are considered as representing the highest form of Greek ceramic art. Upon many of these vases one may recognise some subjects evidently inspired from the metops of the Parthenon, and others which can be supposed to be a copy of some celebrated wall painting of the time. These vases are believed to have all been made in Athens, whence they were exported into the countries where they were discovered in the late excavations. A list of all the vases of this class which have been reproduced in the antiquarian publications, and the date of which can be surely fixed between the years 440 and 400 B.C., is placed at the end of the work.

—— Ueber ein Vorbild neuattischer Reliefs. *Berlin*, 1890. 4°; with 7 illustrs.

"Upon the subject of a late Attican relief."

—— Eine attische Lekythos der berliner museum; 55 Winckelmann Programe. *Berlin*, Reimer, 1895. 4°, pp. 17; with a col. pl. and 5 illustrs.

"A Lekythos of Attica in the Berlin Museum."

—— Die antiken Terrakotten. Im Auftrag des archäolog. Instituts des deutschen Reichs, herausgegeben von R. Kekulé von Stradonitz. *Berlin*, Spemann, 1903. Fol., pp. cxxx-480; with num. illustrs. 80 m.

"The antique terra-cotta. Published by R. Kekulé under the patronage of the German Archæological Institute."

Part I.—A review of the discoveries. The primitive types and their derivations. The Archaic types and their development. Part II. —The later types.

WINTER (M.). — Im Purzlinerlandl. Eine Studie über das Leben der nordwestböhmischen Porzellanarbeiter. *Wien*, J. Brand, 1901. 8°, pp. 81. 1 m.

"In Porcelain land. A study on the life of the operatives in the porcelain manufactories of North Bohemia."

Statistics of the wages, cost of living, and social condition of the workmen in Bohemia.

WIPPLINGER (Ludwig).—Die Keramik, oder die Fabrikation von Töpfer-Geschirr, Steingut, Fayence, Steinzeug, Terralith, sowie von französischen, englischen und hart-Porzellan. Anleitung für Praktiker zur Darstellung aller Arten Keramischer Waaren nach deutschem, franzosischem und englischem Verfahren. *Wien*, A. Hartleben, 1882. Sq. 8°, pp. 368; with 45 illustrs. 4 m. (Vol. xcviii. of the Hartleben's *Chemisch-technische Bibliothek.*)

"Ceramics, or the manufacture of earthenware vessels: cream-colour ware, faïence, stoneware, ironstone china, and the French and English porcelain. Instructions for practical potters towards the production of all sorts of ceramic ware after the German, French, and English methods."

A reliable manual brought up to the level of all the latest improvements of the potting industry. The comprehensive title, "Ceramics," is not altogether correct, for this treatise deals only with the processes employed for earthenware-making. All the other branches of the

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potter's art are treated separately in other volumes of the same series.

It has been translated into French under the title, *La ceramique, guide pour les praticiens*, etc. *Vienne*, 1882. 8°.

WISE (J. R.).—The New Forest; its history and its scenery. *London*, 1863. 2nd ed., 1888. 8°.

Prehistoric and Roman Pottery, pp. 196-225.

WITHERS (R. J.).—St. Marie's Abbey, Beaulieu. Encaustic tiles, copied from examples remaining in various parts of the Abbey. *London*, 1845. 4 col. pls.

WITTE (Jean de).—Description des antiquités et objets d'art qui composent le cabinet de feu Mr. le Chev. E. Durand. *Paris*, 1836. 8°, pp. 544; with 5 pls. of forms. 5 fcs.

Sale catalogue of the Durand collection.

—— Description d'une collection de vases peints et bronzes antiques provenant des fouilles de l'Étrurie. *Paris*, 1837. 8°, pp. 158. 3 fcs.

"Description of a collection of painted vases and antique bronzes coming from the excavations in Etruria."

—— Description des vases peints et des bronzes antiques qui composent la collection de Mr. de M***. *Paris*, 1838. 8°, pp. 104; pl.

Catalogue of the De Magnoncourt collection.

—— Description des vases peints de la collection de Mr. Av***. *Paris*, 1839. 8°, pp. 94; pl.

"Catalogue of painted vases in the Avellino collection."

—— Collection d'antiquités de Mr. le Vicomte Beugnot. *Paris*, 1840. 8°, pp. 180; pl.

Sale catalogue of the Beugnot collection (painted vases).

—— Lettre à Mr. Panofka sur une amphore de Nola représentant Pénélope. *Paris*, 1843. 8°, pp. 15; 2 pls.

"A letter on an amphora from Nola representing Penelope."

—— Noms des fabricants et dessinateurs de vases peints. *Paris*, 1848. 8°, pp. 90.

"Names of the makers and painters of Greek vases."

—— L'expiation d'Oreste, explication d'un vase peint. *Paris*, 1850. 8°, pp. 24; 2 pls.

"The Atonement of Orestes; elucidation of a painted vase."

—— Le jugement de Paris. Cylix de Brylus. *Berlin*, 1856. 4°; pl.

"The judgment of Paris. A Kylix by Brylus."

—— Enée sauvé par Vénus; Amphore de la collection Féoli a Rome. *Paris*, 1844. 8°, pp. 14; pl.

"Æneas rescued by Venus; an amphora of the Féoli collection."

—— Paris et Eros, vase peint à ornements dorés. *Paris*, 1863. 4°; pl.

"Paris and Eros; a painted vase with gilt ornaments."

—— Notice sur les vases peints à reliefs du Musée Napoléon III. *Paris*, 1863. 12°, pp. 38.

"Notice of the painted vases, adorned with reliefs in the Napoleon III. Museum. (Collection Campana.)"

—— Notice sur quelques vases peints de la collection Castellani. *Paris*, 1865. 8°, pp. 40.

"Notice of a few painted vases in the Castellani collection."

—— La double Minerve. Explication d'un vase peint appartenant au Comte A. du Chastel. *Bruxelles, s.d.* 8°.

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"The duplex Minerva. Explanation of a painted vase."

—— Etude sur les vases peints. *Paris*, 1865. 8°, pp. iv-122; illustrs. (Reprint from the *Gazette des Beaux-Arts.*)

"Essay on ancient painted vases."

In this masterly essay, dealing chiefly with the vases of the Campana collection, Mr. J. de Witte has embodied the result of a life-long study of Greek ceramic art.

—— Note sur un vase de terre décoré de reliefs. *Paris*, 1869. 8°, pp. 11; with 1 etched pl. (Reprint from the *Mémoires de la Société Imp. des Antiquaires de France.*)

"Notice of an earthen vase decorated in relief."

This Roman vase was discovered in Normandy. It is made of red clay, and offers the peculiarity, very rare in the works of the ancients, of being decorated with four skeletons in relief.

—— Catalogue de la collection d'antiquités de feu Mr. Ch. Paravey. *Paris*, 1879. 8°.

"Sale catalogue of the Paravey collection of antiquities."

—— L'enlévement d'Hélène et Ménélas à la prise de Troie. Vase peint portant les signatures de Hiéron et de Macron. *Paris*, 1880. 4°, pp. 12; with 2 pls.

"The rape of Helen, and Menelaus at the storming of Troy. Painted vase bearing the signatures of Hieron and Macron."

—— Hercule et Geryon. Explication d'un vase peint. *Bruxelles*, s.d. 8°; pl.

—— Description des collections d'antiquités conservées à l'Hotel Lambert. *Paris*, Charmerot, 1886. 4°. Introd. pp. lxxx; descrip. pp. 182; with 34 col. pls. of painted vases, 2 pls. of terra-cottas, and sketches of forms in the text. 45 fcs.

"Description of the collections of antiquities preserved at the Hotel Lambert." Collection of Prince Czartoryski.

—— See **Lenormand (Ch.)** et **Jean de Witte.** Elite des monuments céramographiques.

—— See **Janzé (H. de).** — Choix de terres-cuites antiques.

WITTMANN (Ch.) und SEIDEL (R.).—Studienmappe für die keramische Industrie. Herausgegeben von hervorragenden Fachmännern. *Plauen*, C. Stoll, 1897. Fol.; 48 pls.

"Designs for the ceramic industry by the best special artists."

WLHA (Jos.).—Sammlung von 17 Blatt: Öfen in Kaiserl. Östreich. Schlössern. 17 photogr. pls. *Wien*, s.d. Fol.

"Collection of 17 photogrs. from earthenware stoves in the imperial palaces of Austria."

WÖLFER (M.).—Anweisung zur Fabrikation aller Arten von Wasserleitungs und Brunnenröhren aus Thonmasse, etc. *Quedlinburg*, 1844. 8°, pp. v-48; with 6 fold. pls. 2 m.

"Instructions for making all sorts of water-pipes out of clay."

WÖSTERMANN v. OYEN (A. A.).—Overeenkomst aangegaan tuschen de Delftsche Plateelbakker op 30 Jan., 1778. (Reprint, *Rotterdam*, 1889.)

"An agreement passed between the potters of Delft."

WOLF (F.).—Die Meissener Öfenindustrie. *Dresden*, 1891. 8°, pp. 16.

"The earthenware stove industry at Meissen."

Notice of a stove manufactory established by G. H. Melzer, formerly modeller at the Royal Porcelain Works.

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WOLFF-BECKH. — Johan Friedrich Böttger, der deutsche Erfinder des Porzellans. *Berlin*, 1903. 8°, pp. 56; portr. 1s.

"J. F. Böttger, the German discoverer of porcelain."

WOLFF (G.).—Töpfer und Ziegelstempel der slavischen und vorslavischen Zeit aus dem unteren Maingebiete. 1895 Pp. 13. (In *Annalen des Vereins für Nassauische Altertumskunde.*)

"Pottery and tiles impressed marks of the Slavian and pre-Slavian period from the lower region of the Main."

—— Romische Töpfereien in der Wetterau. (Heldenbergen und Heddernheim.) 1899. 8°, pp. 29; with 2 pls. (In *Westd. Zeitschr. f. G. u. K.*)

"Roman pottery in the Wetterau."

WOOD (Enoch)—(Anon.).—A representation of the manufacturing of earthenware; with 21 finely printed plates and a short explanation to each, showing the whole process of the pottery. *London*, printed for the proprietors, by A. Cudden, 1827. 16°. £2.

The frontispiece of this extremely rare handbook gives a view of Enoch Wood's factory at Burslem. It now forms part of the Doulton Works.

WOODCROFT (B.).—Patents for inventions. Abridgements of the specifications relating to pottery. Printed by order of the Commissioners of Patents. *London*, 1863. 12°, pp. 179. 2s. 6d.

The list begins with the patent taken by Rous, *alias* Rius Thomas, and Cullyn, Abraham, "for the sole making of stone potte, etc., in the year 1626."

WOODWARD (John).—An account of some Roman urns and other antiquities lately digg'd up near Bishops-Gate, etc. *London*, 1713. 16°, pp. xii-32. 4s.

J. Woodward, the principal of Gresham College and a learned antiquary, describes the urns, to which he attributes a Roman origin, as made of unbaked clay, which caused them to crumble into fragments as soon as they were got out of the soil. From this fact, we should now consider such vessels as early British cinerary urns.

WOOLS (Rev. Ch.)—(Anon.).—The Barrow Diggers; a dialogue in imitation of the grave diggers in Hamlet; with numerous explanatory notices. *London*, Whittaker, 1839. Sm. 4°, pp. 112; with 11 lith. pls. (three of urns). 6s.

WORMSTALL (A.). — De corinthiacis tabellis fictilibus. *Monasterii Guestf*, 1890. 4°, pp. 48.

"The Corinthian terra-cotta tablets."

WORSAAE (J. J. A.). — The primeval antiquities of Denmark. Translated and applied to the illustration of similar remains in England by W. J. Thoms. *London*, 1849. 8°; with text illustrs. 5s.

—— Nordiske Oldsager i det Kongelige Museum i Kjöbenhavn. *Kjöbenhavn*, 1859. 8°; with 622 figs. 6s.

"Northern antiquities in the Royal Museum of Copenhagen."

WOSINSKY (M.). — Die inkrustierte Keramik der Stein und Bronzezeit. *Berlin*, Asher, 1904. 8°, pp. 188; with 150 typ. pls. 20 m.

"The inlaid ceramics of the stone and bronze ages."

WRIGHT (T.).—Ruins of the Roman city of Uriconium. *Shrewsbury*, 1859. 12°, pp. 96 (4 pls. of Roman pottery.)

With a catalogue of the antiquities in the Shrewsbury Museum.

WRIGHT HARRISSON.—A memorandum description of the finer specimens

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of Indian earthenware pots. Wilkes-Barre, Wyoming Hist. Soc. publications, No. 4, 1883. 8°, pp. 16; with photogr. pls.

WUNDAHL (Martha). — Anleitung zur Majolika-Malerei. *Berlin*, s.d. (with price lists and plates of forms). 1 m.

"Introduction to majolica painting."

WUNDT (L.)—(Anon.).—English pottery and porcelain; being a concise account of the development of the potter's art in England. *London*, The Bazaar Office, 1880. 12°, pp. 138; with 146 text illustrs. 3s.

WYATT (M. D.).—On the influence exercised on ceramic manufacture by the late Mr. Herbert Minton. *London*, 1858. 16°, pp. 32. (Reprint from the *Journal of the Society of Arts.*)

—— Specimens of the geometrical mosaics of the middle ages, with a brief historical notice of the art, founded on papers read before the Royal Institute of British Architects, etc. *London*, Day & Son, 1848. Fol., pp. 26; with 21 col. pls. £1, 10s.

Mosaic and marble pavements are reproduced on the plates; the designs are of some service to the tile manufacturer.

WYLDE (C. H.).—How to collect continental china. *London*, G. Bell & Sons, 1907. 8°, pp. xiv-253; with 40 pls. in half-tone. 6s.

This handbook, which gives a condensed history of the chief manufactories of porcelain in Europe, has been compiled by the keeper of the section of ceramics in the Victoria and Albert Museum.

WYLIE (W. M.).—Fairford graves. A record of researches in an Anglo-Saxon burial-place in Gloucestershire. *Oxford*, 1852. 4°, pp. 40; with 13 pls. (2 pls. of pottery, 1 col.). 10s.

WYROUBOFF (B.).—Objets d'antiquité du Musée de la Société des amateurs d'archéologie au Caucase. *Tiflis*, 1877. 4°; with 5 lith. pls.

"Catalogue of the museum of archæology at Tiflis."

Prehistoric pottery.

WYZEWA. — Les arts du feu. Céramique, Vérrerie, Emaillerie. *Paris*, J. Rouam, s.d. (1885?). 8°, pp. 143. 3 fcs.

"The arts of fire. Ceramics, glass, enamels."

Album of 223 woodcuts from the *Gazette des Beaux Arts*, printed on both sides of the paper, and prefaced with a short historical notice.

X

XAVIER (A. V.).—Arte da Louça vidrada. Traducido do Francez. *Lisboa*, 1805. 12°, pp. 168; with 10 pls.

"The art of enamelled pottery. A translation from Fourmy."

Y

YANVILLE (Collection de Mr. le Cte d').—Catalogue of sale. *Paris*, 1907. 8°. 6 fcs.

Faïences and porcelains, 330 Nos., with 6 pls.

YOUNG (Jennie J.).—The Ceramic Art. A compendium of the history and manufacture of pottery and porcelain. *New York*, Harper Bros., 1878. 8°, pp. 499; with 464 illustrs. £1, 2s.

The American is prone to rush through his fields of action with a hurried step. Learning, with him, must go apace with all the rest. A book which seems to facilitate the prompt acquirement of a smattering of knowledge in all the branches of a complicated subject, is the one he will, most naturally, appreciate. This volume may be taken as the outcome of this national idiosyncrasy; its avowed object is to condense in a terse form, and to treat in a sweeping manner all the questions relating

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to the "Science of Ceramics." Through its pages, history, technics, æsthetics, etc., are handled simultaneously with astounding ease and velocity. All periods of manufacture are passed under review, the present one occupies a large part in the account, which becomes especially interesting when it deals with the pottery of America, ancient and modern. One must not depend, however, on much discrimination having been exerted in the gathering of materials, picked up with too confiding a belief in the veracity of all previous authors. The selection of extracts has evidently been made with the view of presenting information of a startling character, intended, before all, to amuse and astonish the reader. We are confronted, in the first chapter, with the description of the Chinese bottles said to have been discovered in the pyramids, not a doubt being raised as to the accuracy of the long-exploded tale. We hear about the marvellous monuments of the pre-Italian majolica of Germany, the existence of which is vouched for by Demmin, on the authority of his own word. Many other wondrous statements are exhumed from the deserved oblivion in which they have fallen, and discanted upon for the greater enjoyment, if not for the sound instruction, of the captivated reader. The illustrations of the book have been, with a few exceptions, especially engraved from specimens preserved in the collections of the United States.

Ysabeau.—Lettres patentes sur arrest, portant réglement pour les compagnons et ouvriers qui travaillent dans les manufactures du royaume. *A Paris*, chez P. G. Simon, 1749. 4°, pp. 3.

"Regulations for the workmen employed in the factories of the kingdom."
Mentioned by Champfleury.

Yvon (Collection de Madame d').—Catalogue of sale. *Paris*, 1892. Sm. fol., pp. 122; with 25 pls. 20 fcs.

Majolica, Nos. 1-96, with 6 pls.; Della Robbia ware, Nos. 97-103; Faïence of various manufacture, Nos. 104-189; European porcelain, Nos. 389-434; Oriental porcelain, Nos. 435-474. A salt-cellar of Henri II. ware was included among the faïences.

Z

ZAÏS (Ernst).—Die Kurmainzische Porzellan-manufaktur zu Höchst. Ein Beitrag zur Geschichte des deutschen Kunstgewerbes. *Mainz*, 1887. 4°, pp. ix-186; with 3 pls. and 18 vigns. in text. £1, 5s.

"The Electoral porcelain manufacture of Mayence, at Höchst. A document towards the history of the industrial art in Germany."

To give facts without comments, to supply figures and leave the reader to draw from them his own inference, is the rule which has presided over the writing of this most accurate monograph. Nothing is wanted to make the account complete in all its particulars. We have a report of the financial situation of the undertaking drawn, year after year, from the account books; a list of all the directors, artists, workmen, and even shareholders, whose names appear in the original documents; and lastly, a priced list of all the articles manufactured at the works.

These materials have been made use of in a precise and formal manner which cannot impart much interest to the narration of the commonplace financial difficulties under which the manufactory of Höchst laboured unremittingly during its fifty years existence. Every chapter is treated with a superabundance of details; no special stress is laid, however, upon any particular point,—either historical, artistic, or technical, perhaps, because none of them departs in any way from the generalities which would equally apply to the other minor factories of Germany. History repeated itself here with uninteresting tameness. Meissen was the source from which secrets of manufacture were derived, and directors, artists, and workmen were obtained. We see the same "Arcanists"—whom we have seen in other places sell their so-called secrets as often as they could—come and go without leaving any lasting traces of their passage. The narrative, unduly protracted, is, we confess, rather tedious to follow. We are told of all the endless and always abortive combinations in which foreign loans, lotteries, public auctions, etc., were, in vain, resorted to. The wonder is that, under the trying circumstances of this continual change of management, and the constant want of funds from which the concern has always suffered, they continued none the less to turn out very good porcelain. It cannot be denied that, if the productions of the Mayence factory do not evince any special characteristics, they may, at any rate, bear creditable comparison with the best porcelain manufactured at the time in Germany. In 1788 things had come to such a pass that the Elector, under whose patronage the enterprise had always been conducted, saw no other means of saving it from its impending ruin than to take it in his own hands and conduct it at his own risk. Under these new conditions the manufacture persisted during ten years, until in 1798 the works were definitely closed. The author exonerates the French general, Custine, from the accusation brought against him by ceramic historians, of having burnt the factory to the ground in 1792, by recalling the mere fact that the building is at the present moment standing exactly in the same conditions as it was on the day when its contents were dispersed by auction. All the

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papers connected with the business of the firm were found by him preserved in their integrity; it was, indeed, by means of such an unbroken chain of evidence that he has been enabled to carry out his work with such an unimpeachable completeness.

In point of execution the volume is a remarkable specimen of German typography; paper, printing, and illustrations are all excellent. The frontispiece reproduces, in colour, the portrait of the Mayence Elector from a porcelain medallion; two other medallions, the portraits of the Prince of Thurn and Taxis and of Goethe, are spirited etchings; and the zinco-blocks, introduced in the text, give an adequate representation of the best pieces, either table ware or figures, which were manufactured at Höchst.

—— Frankenthaler Porzellan in Aachen. *Aachen*, 1894. 8°, pp. 49. (Extr. from the *Zeitschrift des Aachener Geschichtsvereins.*)

"The Frankenthal porcelain in Aix-la-Chapelle."

—— Die bischöflich wormische Faïencefabrik zu Dirmstein. *München*, 1896. 12°, pp. 36. 2 m.

"The faïence manufactory of Dirmstein in the Principality of Worms."

A few rare specimens of common faïence marked with a key—the arms of the bishopric of Worms—and some account books and price lists, discovered in the Imperial archives at Vienna, have induced Mr. Zaïs to write the monograph of a small factory, almost the least successful of the similar ventures started at that period. Its drowsy efforts to imitate the newest styles, including the production of English earthenware, did not delay for long the end of an ill-fated existence. The transcript of the original documents referring to the manufacture offer some interest for comparison with the contemporaneous documents of the same order left by other German manufactories.

ZANETTI.—La ceramica a Murano e la famiglia Bertolini. *Venezia*, Naratowich, 1868. 16°, pp. 55.

"The ceramic art at Murano and the Bertolini family."

The faïence manufactory established at Murano by R. Bertolini in 1753, produced chiefly coarse ware decorated in the Japanese style. The result was so unsatisfactory that the privilege they had obtained from the Senate of Venice was withdrawn in 1763; the works were closed, and master and men resumed their old trade of glass-making. No specimen of that manufacture has yet been recognised.

ZANNONI (G. B.).—Illustrazione di due urne etrusche e di alcuni Vasi Hamiltoniani. *Firenze*, 1812. 8°. 4 fcs.

"Description of two Etruscan urns and of a few vases of the Hamilton collection."

ZAVANA (J. B.).—Viage de la catholicæ real Magestad del rey D. Filippe II. N. S al reino de Portugal. I relacion del solenne recebierto que en el se le hiso. *Madrid*, 1622. 4°. 200 fcs.

"The journey of H.R.M. D. Filippe II., through the Kingdom of Portugal. A relation of the solemnities with which he was received."

Contains an article on the potter's art and the Portuguese potteries of the period. One of the plates represents the triumphal arch erected by the potters of the town.

ZEIRICH (E.).—Earthenware (Translated by J. W. Mollett). In *Reports on the Vienna Exhibition of 1873*, pp. 616-633. *London*, 1874. 8°.

ZEISS (A.).—Meine Kunstsammlung. *Leipzig*, Seemann, 1900. 4°, pp. 56; with 76 phototype pls. and 39 text illustrs. £1, 10s.

"My artistic collection."

Ceramics, pp. 20-33, with 9 pls. No specimen of particular interest.

ZEMP (Jos.).—Die Backsteine von St. Urban. Festgabe des schweiz. Landes Museum. *Zürich*, 1898. 8°.

"The ornamental bricks of St. Urban. Printed and distributed on the occasion of the national fête at the National Museum at Zürich."

ZIEGLER (C.).—Thon-Reliefs (Fliese) von der Stiftskirche St. Emmeran in Regensburg. *Regensburg*, 1868. 8°, pp. 3; with 4 fol. pls.

"Terra-cotta basso-reliefs (Tiles) from the church of St. Emmeran in Ratisbon."

Commonplace patterns in the style of the Swabian tiles.

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ZIEGLER (J.).—Etudes céramiques; recherches des principes du beau dans l'art céramique et la forme en général. Théorie de la coloration des reliéfs. *Paris*, Mathias, 1850. 8°, pp. 348; with an atlas fol. of 14 lith. pls. (2 cols.). 40 fcs.

"Ceramic studies; researches on the principles of the beautiful in architecture, ceramic art, and form in general. Theory of colour applied to reliefs."

For many a thinker, ceramic art, in the abstract, is an enchanted land of dreams. So long as the dreamer lets his thoughts wander over lofty summits, he revels in visions of unbounded possibilities. But when the moment comes of alighting upon the terrestrial level, a cruel awakening drives away entrancing illusions, nothing is left to him but the stern commands of inexorable necessity. Overdrawn as the metaphor might appear when applied to a maker of earthen pots, it is not, however, out of place in the present case. It stands good when we compare the æsthetic principles formulated by Ziegler during the period of the dream, and the pottery that he produced, and which we must take as representing his utmost power of realisation. A true artist—for he gave great promise at one moment as a historical painter and a sculptor—he believed himself to be a born potter. He started in a way new to him, fully equipped with theories on the ethics of plastic beauty, but somewhat deficient in the practical knowledge of such commonplace subjects as clays, colours, glazes, and firing. It was not long before he had to realize that potters are made, and not born. The worst of it was that in the course of his wandering experiments, it looked as though he had forgotten that he was an artist, before he had had time to become a potter. At least such a remark is conveyed to our mind by the examination of the plates contained in the album, purporting to illustrate the abstract considerations developed in the accompanying volume. Far from evincing originality of conception, or a well-marked understanding of the laws of harmonies and contrasts, the forms of the vessels are wanting in character and devoid of elegance. Their ornamentation, always commonplace, is either borrowed from Arabic traceries, or composed of realistic foliage, stiff and badly arranged. Nothing in the whole scheme is calculated to bring out the skill of the artist, or the full capabilities of the potter. Foremost among Ziegler's ambitious intentions was the revival of the manufacture of the old brown "Grès de Flandres," of which he imagined the secret to have been lost. Having read in Palissy's book that at Voisinlieu, near Beauvais, could be found a kind of clay superior to all others for the making of pottery, it was at Voisinlieu that he established a small factory. Forgetting that the merit of the ancient stoneware he wanted to imitate consisted not so much in the quality of the material as in the richness and variety of its decoration, coupled with extreme neatness and brilliancy of treatment, he produced only a few original models, of which thousands of copies were to be cheaply manufactured by mechanical processes. He met with no success. Tired at last, after a few years, of his unremunerative efforts, Ziegler sold the Voisinlieu factory, recipes, models, and all to a practical potter who, giving up all ideas of producing artistic ware, developed a very successful business by applying the manufacture of stoneware to the making of chemical utensils, drain pipes, and domestic vessels, for which there was then a great demand and an insufficient supply.

ZIMMER (M.).—Die gemalten Thongefässe schlesiens aus vorgeschichtlicher Zeit. *Breslau*, M. Woywood, 1889. Fol. pp. 32; with one map and 7 col pls. 12 m.

"The painted earthen pots of Silesia, of prehistoric times."

The plates of this work offer excellent representations of over eighty rude pots of yellowish clay decorated with geometric designs, traced with white and brown slip. Many specimens of the same order have been extracted by the author from the heavy mass of Silesian pottery of undetermined antiquity preserved in the German museums, and ranged into a distinct group. Silesia has been, from times beyond record, a thickly populated region. The burial grounds of the ancient tribes cover a very large area. So great was the number of earthen urns and other vessels that had been extracted from the graves, that it gave rise to a popular superstition, according to which they were either the work of the Kobolds, said to inhabit the bowels of the earth, or else a peculiar natural growth. The painted pots noticed by M. Zimmer are evidently of a late period. Each example is minutely described, and the place of discovery is accurately recorded.

ZIMMERMAN (E.).—Koreanische Kunst. *Hamburg*, C. Griese, 1895. 4°, pp. 23; with 20 phototype pls. and text illustrs. 12 m.

"The Corean art."

Ceramics, pp. 15-19. The introduction of porcelain manufacture in Japan is traced to the Corean potters, who had learned it from the Chinese.

—— Die Erfindung und Frühzeit des Meissener Porzellans. *Berlin*, Reimer, 1908. Sm. 4°, pp. xxv-328; with 1 col. pl. and 111 text illustrs. 22 m.

"The discovery and the early days of the Meissen porcelain."

Much uncertainty has prevailed up to this day as to the circumstances which led to the

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discovery of the European hard porcelain, and the exact date of its regular production. Herr Zimmerman endeavours, not without success, to demonstrate that the discovery was not due to a fortuitous occurrence as usually represented, but to the genius and strenuous researches of J. F. Böttger. The first successful results of his protracted experiments were described in a report addressed to his patron, Augustus the Strong, King of Poland, and dated March 28th, 1709, in which he asserts, for the first time, his capability of making "good and white porcelain." A few specimens of the ware of his invention were shown to the king a year after in 1710. They appeared so satisfactory that, in the same year, the establishment of a porcelain factory at Meissen was ordered by royal decree. It was not, however, before 1713 that the Meissen works left the field of experiments to enter into a course of considerable and steady production. All this, and many collateral points, skilfully investigated by the writer, had to be demonstrated.

ZIRONI (E.).—Archeologia prehistorica. L'arte delle terre cotte in ogni tempo. Studi bibliografiche. *Bologna*, 1901. 12°, pp. 96. Portr. and 1 col. pl. 2 fcs.

"Prehistoric archæology. The art of terra-cotta at all periods. Bibliographical sketches."

Review of a few archæological works.

ZSCHOKKE (B.).—Recherches sur la plasticité des argiles. *Paris*, 1902. 4°, pp. 59. (Reprint from the *Bulletin de la Soc. d'Encouragement*).

"Researches on the plasticity of clays."

—— Resultate der technologischen Untersuchung der Schweiserischen Tones. *Zürich*, Speidel, 1907. 4°, pp. 50; with 10 text illustrs. 10 fcs.

"Results of the technical researches on the clays of Switzerland."

ZWICK (H.).—Die Natur der Ziegelthone und die Ziegel Fabrikation der Gegenwart. *Wien*, 1878. 16°.; with 2 pls. and 123 illustrs. 8 m.

"The nature of the clay used in tile making, and the tile manufacture at the present day."

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ANONYMOUS.

A....—La Potichomanide—poême en trois chants sur l'art d'imiter les porcelaines de Chine, du Japon, de Sèvres, de Saxe, les vases Etrusques, Egyptiens, etc., suivi d'une lettre très interessante écrite de Tours et renfermant tout ce que l'on à pu découvrir jusqu'a ce jour sur l'histoire de la Potichomanie; de notes sur la Chine; et de documents puisés dans les ouvrages de M. M. Champollion - Fijeac, Brongniart, Vauquelin, Boyer, d'Entrecolles, etc., sur l'art céramique chez les anciens et chez les modernes; par A..... *Paris*, Garnier frères, 1854. 8°, pp. 112. 6 fcs. English translation: Potichomania. . . . *London*, 1855. 12°.

"Potichomania; a poem in three cantos upon the art of imitating the porcelain of China, Japan, Sèvres, Saxony; the Etruscan and Egyptian vases, etc.; with a very interesting letter written from Tours concerning all that is known, up to this day, upon the origin of Potichomania; also notes on the Chinese Empire; and information extracted from the works of Messrs. . . . relative to ceramic art in ancient and modern times."

We do not know the name of the ingenious man who introduced, as an artistic pastime, the simple method of sticking upon the inner surface of a glass vessel, neatly cut-out scraps of chromo-lithographs, and of backing them with a general ground of oil colour. The name of Potichomania was given to the invention. It created a sort of intoxication among all people of leisure, young and old, and spread, as a fashionable craze, with a rapidity which can only be compared to the abruptness with which it was abandoned. The process, now well nigh forgotten, was celebrated by a poet, who showed some capability for putting into verse what could not have been found worth telling in prose. The poem is dedicated to the ladies under whose patronage it is placed, and for whom it was particularly written.

A. G.—Prehistoric Russian Pottery (in Russian), 1903. 8°, pp. 39; with 11 pls. of fragments.

Afghan boundary Commission. Ornamented Tiles. *London*, 1893. 4°; 18 col. pls. (From the *Journal of Indian Art.*)

Anciennes faïences de Bordeaux. See **Azam.**

Antiquités du Bosphore Cimméréen. See **Gilles.**

Antiquités trouvées en Grèce, Vente à Paris, Juin, 1895. 8°, pp. 31; with 12 pls. 3 fcs.

Catalogue of sale. Greek vases and terra-cottas, 47 Nos.

ANTONIN BOULLEMIER. See **Rose (A. V.).**

ART JOURNAL.—The industries of all Nations. The *Art Journal* illustrated catalogue of the Intern. Exhib. *London*, 1851. 4°.

—— The exhibition of Art Industry in Paris, 1855. Illustr. Catalogue. *London*, 1855. 4°.

—— The *Art Journal* illustr. Cat. of the Intern. Exhib., 1862. *London*, 1862-63. 4°.

—— The Intern. Exhib., 1871. Illustr. Cat. *London*, 1871-72. 4°.

ART POUR TOUS.—Céramique. Collection de planches céramiques tirées de cette publication. *Paris*, Morel, s d. 2 vols. Fol.; 180 pls. 40 fcs.

A collection of plates reprinted from the *Art pour tous*. Each subject is accompanied with a descriptive notice printed in French, English, and German.

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Barrow diggers (The). See **Wools.**

B. B.—Comparaison entre la fabrication des poteries en Angleterre et sur le Continent, pour servir de base aux modifications à apporter au tarif des douanes concernant cette industrie. *Luxembourg*, impr. J. Lamort, 1835. 8°, pp. 26.

"A statement of the different conditions in which the manufacture of pottery is carried on in England and on the Continent, to be used as a basis for the alterations that should be introduced in the importation duties concerning that industry."

This memoir was addressed by a French manufacturer (?) to the Commission of inquiry appointed in Paris in 1834 to propose the modification of the existing tariffs.

B. (G. F.), and B. (C. D.)—Calendar tiles. Drawings by G. F. B. Verses by C. D. B. *London*, 1883. Obl. 8°; 12 pls.

BERGEN.—Vestlandske Künstindustrimuseum. Beretning om Museets Virksomhed i Aaret. *Bergen*, 1893. 8°.

"Report of the museum of industrial art in Bergen."

BERNISCHES ANTIQUARISCHE MUSEUM.—Verzeichniss der antiken Vasen und röm.—kelt. Alterthümer. *Basel*, 1846. 8°; with 4 lith. pls.

"Catalogue of the antique vases, and Roman and Celtic antiquities in the Berne Museum."

BONN.—Katalog der Kgl. rheinischen Museums vaterländischer Alterthümer bei der Universität Bonn. *Bonn*, 1876. 8°, pp. 106.

"Catalogue of the national antiquities of the Rhine provinces in the museum of the Bonn University."

BRESLAU MUSEUM.—Führer durch die Sammlungen des Museums schlesischer Altertümer in Breslau. *Breslau*, 1891. 3d. Ed. 8°, pp. 116; with 30 illustrs. 1 m.

"Handbook to the Museum of Silesian antiquities at Breslau."

Prehistoric pottery and German ceramics.

Breve nota di quel che si vede in casa del principe di Sansevero, Don Raimondo di Gangro, nella città di Napoli. *Napoli*, 1768. 12°, pp. 60.

"Short notice of the curiosities to be seen in the house of Prince di Sansevero at Naples."

The porcelain made for the Prince of Sansevero was in an experimental stage. It belongs to a class of which very few examples are now in existence. It was a white body which, like the Böttger ware, received its polish upon the lapidary wheel. This rare notice records the invention and gives a few particulars of the manner in which it was carried on.

British art during Her Majesty's reign; being the Royal Jubilee number of the *Art Journal*. *London*, Virtue, 1887. 4°, pp. 162; with 2 etch. pls. and text illustrs. 5s.

References are given to the best works of the English manufacturers and ceramic artists of modern times. The account is illustrated with reproductions of a few examples of British ceramic art, and views of the Della Robbia stair-case, and the Ceramic gallery at the South Kensington Museum decorated with Minton's majolica.

BRITISH MUSEUM.—Photographs from the collections of antiquities. Published by permission of the trustees of B. M. 964 photogrs. by S. Thompson. £120, 10s. *London*, 1872. 15 vols. Fol.

Grecian, Etruscan, and Roman series, 5 vols., with 304 pls.

CARLSRUHE.—Grossherzogl. Badische Alterthümer Sammlung in Carlsruhe. See **Wagner.**

Castle Hedingham pottery, 1886. 16°, pp. 7. Reprint from the *Essex County Chronicle*, Oct., 1886.

The manufacture of artistic pottery was introduced by Mr. Bingham in a small pot-

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works which, for sixty years, had provided the locality with articles of common earthenware. Mr. Bingham was helped in his work by all the members of his family. Their productions, stamped with a character of originality, were much appreciated by amateurs.

Catalogue of the collection of the works of Josiah Wedgwood. See **Propert**.

CERAMIC ART CO. (The).—Makers and decorators of exclusive productions in artistic china and porcelain. President, W. S. Lenox, Trenton (N.J.), U.S.A. Obl. 4°, pp. 80; with numerous illustrs. (1896).

Description of the works, followed by a pattern book, 1896. 4°.

—— A Kino's Inventions. The loving cup story. *New York*, the Lotus Press, 1896. 16°, pp. 16; with 9 illustrs.

Reproductions of the models of three handled cups manufactured by W. S. Lenox, The Ceramic Art Co., Trenton, N.J. 8°.

Chemical recipes; nearly 1000 modern formulæ for producing all kinds of colours and other chemical compositions; with full explanatory notes and instructions for manufacture. . . . *Sunderland*, 1896. 8°, pp. 316. Published by the Atlas Chemical Company. £1, 1s.

Pigments, pp. 2-67; china and earthenware bodies and glazes, pp. 68-98; brick and tile, pp. 99-113; liquid gold, pp. 119-122; notes for potters, glass and brick makers, 123-126.

CHINA HUNTERS' CLUB (The).—See **Slosson** (Mrs. Annie).

C. J. S.—Hints on fine art pottery painting. *Edinburgh*, Soutter, 1881. 8°, pp. 56; with 3 pls. 2s.

Published by a dealer in works of art and artist material.

CLAYWORKER'S HANDBOOK (The). — A manual for all engaged in the manufacture of articles from clay. By the author of *The Chemistry of Clayworking*. *London*, Griffin & Co., 1906. 8°, pp. viii.-365; with 32 text illustrs. 6s. See **Searle (A. B.)**.

Collection d'un amateur de Rouen. Vente à Paris, Nov., 1872. 8°, pp. 21; with 1 photogr. pl.

Fine collection of French faïence formed by Mr. Delaunay of Rouen.

Collection d'antiquités, vases peints, etc. *Paris*, 1903. (See **Sambon.**)

C. R.—L'arte della ceramica. *Milano*, Sonzogno, 1881. 32°, pp. 64; with 67 illustrs. (In *Biblioteca del Popolo*. 15 cents.

Descriptive account of the Potteries, illustrated. *Brighton*, Robinson & Pike, 1893. 4°, pp. 90; with num. illustrs.

An advertisement book containing a descriptive notice of each of "The Potteries" towns. The manufactories of each locality are well described; views of the works and reproductions of the choicest specimens of manufacture are also given.

Description des travaux de la fabrique Imperiale de porcelaines, avec une revue de toutes ses parties. *St. Petersbourg*, 1844. 8°, pp. 29.

"An account of the productions of the Imperial porcelain works at St. Petersburg; with a description of the manufactory in all its departments."

Text in French and in Russian.

Descrizione del Banchetto nuziale per Alfonso II., Duca di Ferrara e Barbara, principessa d'Austria, preparato con appendice di una lettera sopra due piatti di majolica dipinti. *Ferrara*, 1869. 8°, pp. 36.

"Description of the banquet given on the occasion of the marriage of Alfonso II., Duke of Ferrara, with Barbara, Princess

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of Austria; with a letter on two majolica dishes."

Contains an account of the majolica vessels used at the banquet.

Dieci Bambini in fasce di bassorelievi nella Loggia dell'Ospedale degli Innocente in Firenze. *Firenze*, 1897. 10 pls. in chromolith; with a portrait of Andrea della Robbia, taken from a contemporary majolica dish, printed on the wrapper. 5s.

"The ten infants in swaddling clothes; bas-reliefs in the Loggia of the Hospital of the Innocents in Florence."

Disquisition upon Etruscan vases. See **Christie (J.)**

DOCCIA. — Manufacture Ginori, à Doccia, près Florence, fondée en 1735. Album de porcelaines et de majoliques artistiques. *Florence*, 1873. 4°.

"Ginori manufactory at Doccia, near Florence, established in 1735. An illustrated catalogue of its productions in porcelain and artistic majolica."

DOCCIA. See **Lorenzini.**

DRESDEN INDUSTRIAL ART SCHOOL.—Katalog der Bibliothek der Königl. Kunstgewerbe-Schule zu Dresden. *Dresden*, Hoffmann, 1897, 8°. 5 m.

"Catalogue of the library of the Industrial Art School at Dresden."

Part VI.—Ceramics, glass, and precious stones, pp. 4-56. Part XIII.—Schools, collections, exhibitions, art associations and guilds. Appendix, pp. iv.-108.

EDINBURGH MUSEUM.—National Museum of Antiquities of Scotland. Catalogue, 1892; with num. illustrs.

Scottish pottery, pp. 161-194. Romano-British, p. 220.

Eerste Brief over byzondere nederlandsche oudheden, etc. Donderbeitels en Vrow Jacobaes Kannetjesentz. *Arnheim*, R. Brouwer, 1757. 8°, pp. 79. 5s.

"First letter on certain antiquities of the Netherlands, and on the stoneware-bottles commonly called "Cannetes of the Countess Jacqueline."

Endecktes Geheimniss des ächten Porzeläns. *Berlin*, 1750. See **Pott.**

English china and china marks; being a guide to the principal marks found on English pottery and porcelain. With engravings of upwards of 150 marks. *London*, Wyman, s.d. (1900?). 8°, pp. 35. 2s.

Exposé sur l'organisation du travail. Les délégués de la Societé populaire de Limoges. *Limoges*, Barbon. Sq. 8°, pp. 23.

Deals with the regulation of work in the porcelain factories, and advocates co-operation.

Factory Glazes for ceramic engineers. . . . A. of the series, *Leadless sanitary glazes* . . . by a West-Riding Expert. *London* and *New York*, 1908. Fol., pp. iii-56. £2.

The peculiar terminology, the singular tabular arrangement of the mixtures, as well as the individual style of writing adopted by the author, make us incapable of expressing an opinion on the practical use of this unprecedented list of recipes. Its chief claim to the potter's attention is that it is not *scientific*. Several volumes, prepared on the same plan, are said to be in the press.

FRANKFURT EXHIBITION.—Historische, kunstgewerbl. Erzeugnisse, Ausstellung zu Frankfurt a M. 1875. Fol.; 100 pls. in phototyp. 75 m.

"Exhibition of historical and of industrial art objects."

Gefässe der deutschen Renaissance, im Auftrage d. K. K. Handelminist. herausg. v. Oest. Museum f. Kunst-Industrie.

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Wien, 1876. Fol.; 16 heliogr. pls.

Vases of the German Renaissance; published under the patronage of the ministry of Commerce, by the I. R. Museum of Industrial Art.

G. G. H.—Dei vasi greci. . . . See **Haus (G. G.)**.

Griechische Terracotten aus Tanagra und Ephesos im Berliner Museum. *Berlin*, E. Wasmuth, 1878. Sm. 4°, pp. 10; with 32 photogrs. £2.

"Greek terra-cottas, from Tanagra and Ephesus, in the Berlin Museum."

Guide des corps des Marchants, et des Communautés des Arts et Métiers, tant de la Ville et des Fauxbourgs de Paris, que du Royaume, etc. *Paris*, Veuve Duchesne, 1766. 12°. 20 fcs.

"A guide-book for the merchants, and for the Arts and Trade Companies, for the town and suburbs of Paris, and for the whole Kingdom."

A short notice of each of the incorporated trades: Enamellers, p. 228; potters, p. 437; glass makers, p. 481; stained-glass painters, p. 485, will be found in this book.

Guide du visiteur à la manufacture nationale de Sèvres. *Paris*, Ch. Mourgues, 1874. 12°, pp. 102.

"The visitor's handbook to the National Manufactory of Sèvres."

Written under the direction of L. Robert, then administrator of the national manufactory, It contains a brief notice of the processes of manufacture, a list of marks, and the names of all the donors to the ceramic museum.

Haagsche Porceleinfabrick (De). *The Hague*, 1863. 8°, pp. 8. (In *Mededeelingen van de vereeniging beoffening der Geschiedeniss van 's Gravenhage*).

"The manufactory of porcelain at The Hague."

Doubts have been entertained as to the making of hard porcelain at The Hague. It is now ascertained that a workman from Dresden, named Lynkert, established a manufactory in the town, under the patronage of the Municipality, in 1774. The porcelain made in that establishment was said to be equal to that of Saxony, but as its production was very costly, it had to be sold at a higher price. It was disposed of, chiefly by means of lotteries.

HANLEY EXHIBITION, 1890. — North Staffordshire Technical, Art, and Industrial Museum. Handbook and catalogue of the collection of works of art and other objects of interest exhibited at the inauguration; with an account of the museum. *Hanley*, Allbut and Daniel, 1890. 16°, pp. 57.

A loan of the celebrated Forman collection, in the possession of Major Brown, was the great feature of that exhibition. H.M. the Queen had contributed some Sèvres porcelain vases from Windsor Castle; Messrs. Wedgwood had sent old Wedgwood ware; Mr. R. W. Binns, old Worcester porcelain; and other collectors, selections of pottery and china of various origin. See **Solon, Salt-Glaze.**

HENRI DEUX WARE.—See **King (A. C.)**.

IMPERIAL INSTITUTE. — Official catalogue of the exhibition of decorative and artistic pottery, china and glass manufacture, in connection with the United Kingdom Section of the Imperial Institute, including particulars of a loan collection of china and pottery dating from the year 1600 A.D. *London*, 1894. 8°, pp. 128.

Indian ceramics. 19 photogrs. of ancient and modern examples of Indian ceramic art. Report on the Bombay pottery in the South Kensington Exhibition, 1871. Sm. fol. £1, 10s.

—— Permanent photographs of Madras and Burmese art ware. Published under the superintendence of the Madras Government Art Committee. *London*, 1886. 4°, pp. 12; with 50 autotyp. pls. £2, 10s.

Industries of Staffordshire. Historical, statistical, biographical.

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London, s.d. (1890). 4°, pp. 128; with num. illustrs.

An illustrated trade directory; it contains an article on the "Staffordshire Potteries" and the pottery manufacture, with wood-cuts by Harry Furniss; also, an historical account of the towns of the district, with views of the most important manufactories.

Industriestatistik der Oesterreich. Monarchie f.d.I. 1856. Heft I. Steinwaaren, Thonwaaren, Glaswaaren. *Wien*, 1857. 8°; with a table of the earthenware manufacture.

"Industrial statistics of the Austrian Empire, for the year 1856. Part I. Pottery and glass."

JOHN JAKOB HETLINGER von WINTERTHUR. —*Winterthur*, 1890. 4°, pp. 18; with 2 pls. Bust of Louis XVI. in Sèvres biscuit (by Biddermann).

Hetlinger became assistant director of the R. Manuf. of Sèvres in 1779. Under his direction the first pieces of a large size were produced in porcelain biscuit. He retained his post when Al. Brongniart undertook the reconstitution of the national establishment, and worked in association with him until 1803, the date of his death.

Keure tegens het Namaaken der Teeckens of Merken der Plateelbakkerijen, mitsgaders het veranderen der voorseijde Teeckens of Merken. *Delft*, printed by A. Sterks, 1764 (with facsimile of marks).

"Regulations concerning the forgery of the potters' trade marks, and the alterations introduced in the design of the aforesaid marks."

Regulations issued by the magistrates of Delft at the time when the industry of the town was beginning to decline. A reprint of the rules, and a reproduction of the accompanying marks is given in *Archief v. Nederl. Kunstgesch.* I. Rotterdam, 1877.

Kontroll-apparate für Ziegeleien und verwandte Betriebe. *Berlin*, Thonindustrie-Zeitung, 1903. 12°, pp. 95.

"Controlling apparatus for tile-making and kindred industries."

LEIPZIG. — Alte Kunstgewerbliche Arbeiten aus der Leipziger Ausstellung, 1879. Fol., 70 phototyp. pls. £3.

"Ancient works of art in the Leipzig Exhibition, 1879."

—— Kunstgewerbe Museum. Führer durch die Sammlung. *Leipzig*, 1884. 8°, pp. 32; with 1 pl.

"A guide to the collections of the museum of industrial art in Leipzig."

LIMOGES. — Statuts de la Société fraternelle des artists en porcelaine, fondée à Limoges le 9 Novembre, 1844. *Limoges*, 1844. 12°.

"Statutes of the Friendly Society of Art-workers in Porcelain, established at Limoges, 1844."

LINTHORPE WARE.—Desultory notes and comments on the productions of the Linthorpe Pottery. *Darlington*, 1885. 4°, pp. 16; with 6 pls. Priv. printed.

LISBON EXHIBITION, 1882.—Exposiçâo retrospectiva de arte ornamental Portugueza e Hespanhola. Catalogo. *Lisboa*, 1882. 5 parts. 8°; with 220 lith. pls.

The ceramic art was chiefly exhibited in room E; the catalogue of that portion of the exhibition was prepared by F. Palha; it comprised 536 Nos.

List of collectors and dealers in old china. *Syracuse*, N.Y., 1905. The Keramic Studio Publ. Co. Fol., pp. 32.

MEISSEN PORCELAIN WORKS.—Die königliche Porzellan-manufactur zu Meissen. Eine geschichtliche Skizze als Festgabe zur 150 Jahrigen Jubelfeier dieser Anstalt am 6 Juni, 1860. Mit einer lithographirten Ansicht der Schloss und Domkirche oder

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der Albrechtsburg. *Meissen*, 1860. 8°; with 1 lith. pl. 3 m.

"The royal porcelain manufactory of Meissen. An historical sketch, published in commemoration of the 150th anniversary of the foundation of that establishment, June 6, 1860. With a view of the Albrechtsburg."

MEISSEN PORCELAIN WORKS.—Königl. Sächs. Porzellanmanufaktur. *Dresden*, 1896. 8°, pp. 60; with 4 autotyp. pls.

"The Meissen royal porcelain manufactory."

History of the works divided into nine periods; marks.

—— Preis-Verzeichniss der Königl. Sächs. Porzellan-manufactur und deren Niederlagen zu Dresden und Leipzig. . . . *Dresden*, s.d. 4°, pp. 42; with 32 lith. pls.

"Price list of the royal porcelain manufactory of Meissen and its depôts in Dresden and Leipzig."

—— Preisverzeichniss, etc. Another edition with an Atlas of 64 phototyp. pls. *Meissen*, 1896. Sm. fol. 40 m.

MUNICH EXHIBITION, 1852.—Abbildungen von Kunstgegenstanden aus der Landes - Industrie - Ausstellung. *München*, 1852. 125 lith. pls.

Illustrations of art objects from the Exhibition of National Industries. Pen and ink outlines of such miserable execution that the well-known masterpieces of ceramic art sent by Sèvres, Dresden, and other manufactories are scarcely recognisable.

Manufacture imperiale de porcelaine de Saint Petersbourg (La), 1744-1904. *St. Petersbourg*, 1906. Fol., pp. viii-422 and 63 of tables; with 12 heliogr. pls., one pl. of marks, and 493 half-tone illustrs. 75 m.

"The imperial manufactory of porcelain of St. Petersburg."

Published by the Council of Administration of the imperial factories. Text in Russian. An abridged translation in French is given at the end of the volume.

A state-supported establishment, the imperial factory of St. Petersburg has not, as a rule, disposed of its limited productions through the usual channels of the trade. Hard porcelain was made from the beginning; examples of it are rarely seen in the collections. Although chiefly consisting in imitations of the leading Oriental and European types, some of the choicest specimens offer particular interest. Many pieces decorated with portraits of the imperial family, Russian landscapes, military groups and popular scenes, testify to the care that was taken to impart to the ware a national character.

Manufacture of pottery, porcelain, and encaustic tiles. *S.l.,n.d.* 12°, pp. 72; with text. illustrs.

A volume in the series entitled: *Useful Arts and Manufactures of Great Britain.*

Marken-Kratze. Meissner Porzellan Marken. "Vieux Saxe," von 1704-1870; sowie die berumtesten Marken anderer alten Fabriken Europas. *Dresden* (1905?). 16°, pp. 18.

"The marks of the Dresden porcelain from 1704 to 1870, likewise the most celebrated marks of the other European factories."

MELBOURNE. — Catalogue of casts . . . and illustrations of ceramic art in the Museum at the Melbourne Public Library. *Melbourne*, 1865. 8°.

Ceramics, pp. 29-90.

MILANO.—Esposizione storica d'arte industriale. *Milano*, 1874. Catalogo generale. 8° (Ceramics, pp. 29-90.

Minutes of proceedings at an arbitration under the Factory Act, 1901, held before Lord James of Hereford (Umpire), . . . into the special rules proposed by the Home Office for the regulation of the manufacture of pottery. *Hanley*, offices of the *Staffordshire Sentinel*, 1901-03. 8°, pp. 359.

The difference which had arisen between the manufacturers of Staffordshire and the Home Office, on the avisability of enforcing the use of a leadless glaze, was settled by arbitration.

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N. F. L.—Note etymologique, philologique, glossologique, archéologique, céramicologique, critique et historique sur le coquemart. *Riberac*, impr. Bonnet, 1868. 8°, pp. 8.

"Facecy upon the earthenware vessel called 'Coquemart' in old French."

Notice historique sur les manufactures de faïence de Creil et Montereau. See **D'Escamps (H.)**.

Notice sur les faïenceries de Longwy et de Senelle. See **D'Escamps**.

Notice sur la fabrication mécanique des briques, tuiles, carreaux, etc., de quelque dimension, et de quelque forme que ce soit. *Reims*, 1843.

"Notice of the manufacture of brick and tile, of all sizes and shapes, by mechanical processes."

Notizie biografiche intorno al Marchese Leopoldo Carlo Ginori-Lisci. *Firenza*, 1837. 8°, pp. 16.

"A biographical notice of the Marquis L. C. Ginori-Lisci."

In the noble family of Ginori, the merchant princes of mediæval Tuscany have had a long descent of illustrious successors. From father to son the Ginoris, animated by patriotic spirit and guided by a keen sense of the commercial wants of their times, have endowed their country with philanthropic and industrial undertakings of great importance. The credit of having founded the first manufactory of hard porcelain in Italy reverts to Senator Carlo Ginori. As early as 1735, he was occupied, in association with J. de Baillon, director of the artillery, in making experiments towards the discovery of a hard porcelain body which could compete on the market with the Dresden productions. These experiments were conducted, at his own cost, on his Doccia estate, near Florence, the very place where the modern factory was, subsequently, to be erected. A visit paid to the Emperor of Austria, in 1737, gave him the opportunity to enter into communication with Vandelein, chemist of the Vienna porcelain works. Having engaged his services and secured the assistance of a few German operative potters, he returned to Doccia where the regular manufacture of hard porcelain was established in 1740.

The opening of the porcelain works was, however, but a part of the vast scheme he had planned for the development of Italian industry, and particularly for the betterment of the peasants and workpeople of his district. Among the beneficial institutions he created for their benefit must be mentioned the agricultural colony of Doccia, where the newest and best methods of cultivation were carried on under his personal direction, and the fishing village he built upon the estuary of the Cecina.

His son, Lorenzo Ginori, following in the footsteps of his father, greatly improved the organisation of the utilitarian enterprises, the welfare of which had been left under his care. He gave particular attention to the development of the porcelain manufacture, and erected new buildings, designed on such an extensive scale that scarcely any addition had to be made to them when it became necessary to meet a prodigious increase of business. He was succeeded by Leopoldo Carlo, to whose life this notice is particularly devoted. Leopoldo continued to watch over the interests of the Doccia manufactory, and caused many ameliorations to be introduced in its management. In connection with the works he established free schools for elementary instruction and drawing, and a benevolent society was started to the great advantage of his workpeople. With a view of educating the taste of his artists and designers he built a special gallery in which the models of antique and modern sculpture, accumulated during many years, were becomingly arranged and exhibited. Always mindful of the social and moral condition of the many who were dependent upon him, Leopoldo Carlo well deserves the name of the Owen of Italy which has been given to him.

NYMPHENBURG FACTORY.—Abbildungen der vorzuglicheren Artikel der Königl. bayerischen Porzellanmanufaktur zu Nymphenburg. *S.l.*, 1831. 4°; with 6 pls. of forms.

"Designs of the most important articles sold at the royal Bavarian porcelain manufactory of Nymphenburg."

O.*.**—L'art de fabriquer la poterie. See **Oppenheim.**

OHIO GEOLOGICAL SURVEY.—Vol. vii., Part i. Economical geology, with geological scale of clay deposits, clay manufactures, coal-fields, etc. *Norwalk* (O.), 1893. 8°, pp. 290. 6s.

Old English China. Its features, marks, and characteristics. By a Collector. *London*, s.d. (recent). 18°, pp. 19. 1s.

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Opinion de la Presse sur les Expositions de Grès flammés de MM. Dalpayrat et Lesbros. *Lille*, 1898. 8°, pp. 38.

"What the Press says about the 'flammée' stoneware exhibited by Messrs. Dalpayrat and Lesbros."

Ornati delle Ambrogette Senesi. See **Bronci e Rotellini.**

PALESTINE EXPLORATION FUND.—Quarterly statement for 1878. Discussion on the Moabite pottery (recognised to be a forgery). Reprint from the correspondence on the subject published in the *Athenæum*.

Portland Vase (The). *Etruria*, 1907. 16°, pp. 8; with 8 halftone illustrs. (By Austin).

Pottery and porcelain in 1876. See **Mawley (R.).**

Pottery painting for amateurs. *London*, Matthews, 1877. Sq. 8°, pp. 84; with 6 col. pls.

Chapters on: The revival of the art in England; Theory of the art; Scope and limit; The place of ceramic art, etc. Tariff of the materials for china painting on sale at Mr. Matthews, the publisher.

Pottery Pyrometry. *Cambridge*, The Scientific Instrument Co., Ltd., 1909. 4°, pp. 15; with 20 illustrs.

The Féry radiation pyrometer is described in this pamphlet.

PRAGUE EXHIBITION.—Retrospective Ausstellung in Prag, 1891. Catalogue of the Exhibition. 8°; with atlas Fol. of 312 pls. 500 m.

—— Auswahl von Kunstgewerblichen Gegenständen aus der retrospective Ausstellung der allg. Landesausstellung in Prag, 1891. *Prag*, 1892. Fol., with 100 phototyp. pls. 84 m.

"A selection of objects of industrial art from the retrospective exhibition of Prague in 1891."

Projet d'association des travailleurs en porcelaine. Centralisation de l'industrie porcelainière. *Paris*, 1848. 8°, pp. 27.

"Project of an association of the workers in porcelain. The centralization of the industry."

Provocations of Madame Palissy. See **Manning (A.).**

R.—Johann Friedrich (v.) Böttger. *Leipzig*, 1828. 12°, pp. 15, portrait. (In *Denkmäler verdienstvoller Deutschen*, vol. ii.).

Life of J. F. Böttger.

Recipes for Enamel, Underglaze and Majolica Colours and Lustres; also for relief Colours, Bodies, and Glazes for China and Earthenware. Revised and corrected by a practical potter. *London*, Smith, Greenwood & Co., s.d. (1885 ?). 8°, pp. 146. Published by *The Pottery Gazette*.

Recueil de fragments de sculpture antique en terre cuite. See **Agincourt (Seroux d').**

Recueil de planches sur les sciences, les arts liberaux. . . . See **Robinet.**

—— Reglement op de Pypen-Fabricken, en den Pypen-Handel, binnen de Stad Gouda. *Te Gouda*, bij Wouter Verblaauw, Stradsdrukker, 1815. 4°.

"Regulations of the tobacco-pipe manufactories, and of the clay-pipe trade in the town of Gouda."

Gouda is the centre of the clay-pipe manufacture in Holland.

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—— Reglement général pour les manufactures de faïence de la ville de Rouen, en cinq articles, établissant liberté entière aux entrepreneurs d'employer des ouvriers à leur choix, de l'un et de l'autre sexe, de former autant d'élèves qu'il leur conviendra, de fixer les salaires de gré à gré, d'établir de nouveaux fours et de fonder de nouveaux établissements, à condition de n'y consommer que du charbon de terre et de la tourbe. *Rouen*, 1757.

"Regulations for the faïence factories of the town of Rouen, granting full liberty to manufacturers to employ male and female operatives as they may require, to make as many apprentices as they may choose, to fix wages by common accord, to build new ovens and new factories, on condition that coal and peat only are to be used for firing the ware."

A printed copy of these regulations is preserved in the archives of the Rouen Chamber of Commerce.

Report of the Tariff Commission, Vol. v. The Pottery Industries; with analysis and summary of evidence, and statistical tables. *London*, King & Son, 1907. 4°, pp. 100.

Rezeptbuch für alle Zweige der Keramik. 700 Rezepte gut erprobter Massen, Glasuren, Farben, für den praktischen Keramiker. Verlag der "Die Glashütte." *Dresden*, 1907. 12°, pp. 314.

"Book of recipes for all the branches of the ceramic art. Formulæ for bodies, glazes, and colours for practical potters. (By R. Bellow.)

Réserve Etrusque, 120 pièces de choix. *London*, printed by Schulze, 1838. 8°.

"Etruscan selection; 120 pieces of high order."

A descriptive catalogue of a selection of painted vases coming from the collection of Lucien Bonaparte, Prince of Canino, brought over for sale in London. It surpasses in absurdity the most ludicrous interpretations of Greek vase paintings. A bearded Bacchus seated in a chariot adorned with vine garlands, becomes Noah in the Ark. A small vase moulded in the shape of a head, is described as the portrait of Cham. A painting signed by the potter Exechesias, is said to represent the Prophet Ezekiel, etc. The larger part of the collection was bought by Ludwig, king of Bavaria, for the Munich Pinacothek.

Rookwood Pottery, Cincinnati. *Cincinnati*, 1895. Sq. 8°, pp. 32; with illustrated covers and illustrs. of the pottery. Second ed., 1903. 8°, pp. 47; with marks.

The Rookwood works owe their existence to the enterprising initiative of a group of Cincinnati ladies, of which Mrs. Maria Longworth Storer was the leading spirit. From the outset, the productions have been justly admired in the international exhibitions, for intrinsic ceramic qualities, united with a remarkable display of artistic originality. American pottery has scarcely shaken off the trammels of European influence; the Rookwood ware, however, makes a striking exception to the commonplace manufacture of the day, and it augurs well for the future of an independent American art, just at its dawn. This private and experimental undertaking of a few ladies has now become an important industrial concern under the direction of Mr. W. Taylor.

Saint-Clement (Manufacture de). See **Wiener**.

Sappho und Alkaios. See **Steinbüchel**.

SARREGUEMINES.—Tarif des produits de Sarreguemines. *S.l.,n.d.* 8°, pp. 11; pl.

Tarif de la manufacture de poterie fine de Sarreguemines. *S.l.,n.d.* Obl. 4°, pp. 28; illustrations of shapes.

"Price lists of the earthenware factory of Sarreguemines.

Secrèts concernant les arts et métiers. Nouvelle edition. *Rouen*, C. Ferrand, 1724. 12°, pp. 435.

"Secrets concerning the arts and trades."

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Cements to mend broken vessels, pp. 125-128; colours for painting in enamel, pp. 169-183; gilding on faïence, p. 431.

Serie di trecento tavole in rame rappresentanti pitture di vasi degli antichi Etruschi tratti dalla Biblioteca Vaticana e da altri musei d'Italia. *Roma*, 1787. 3 vols. Ob. fol.; 306 pls. and an engr. title, without text.

"A series of three hundred plates engraved on copper representing the paintings upon Etruscan vases in the Vatican Library and other museums of Italy."

This is a reprint of the plates of the work of Passeri, *Picturæ Etruscorum*, published under a new title. Another edition was issued in 1806.

SÈVRES (Manufactory of).—Exposition des tapisseries et porcelaines de Sèvres . . . au chateau de Saint-Cloud. *Paris*, Pongin, 1797: 16°, pp. 32.

A curious scheme of periodical exhibitions of Industrial Art, the profits of which were to be applied to the support of the national establishments of Sèvres and the Gobelins. They were to be held in the Royal Castle and Park of Saint-Cloud. Numerous side-shows and entertainments of all kinds would attract and retain visitors. Special fêtes were to be given. A programme which, as it may be seen, differs little from that of our latest exhibitions.

—— Notice sur quelques unes des pièces qui entrent dans l'exposition des porcelaines de la manufacture royale de Sèvres. *Paris*, impr. Herissant Le Doux. 1818. 12°.

—— For complete list of Sèvres catalogues see Part II., **Exhibitions.**

SOUTH KENSINGTON MUSEUM.—Examples of the works of art in the museum and the description of the building, with brief description. *London*, 1880-82. 2 vols. Sm. 4°, pls. and woodcuts. £1, 10s.

Staffordshire Potteries Directory (The). To which is prefixed an historical sketch of the county, and an account of the manufacture of earthenware. With a map. *Hanley*, printed by J. Allbut & Son, 1802. 12°, pp. 145. £1, 10s.

Contains a list of 144 pottery manufacturers; Mr. Wedgwood's evidence to the Privy Council and at the Bars of the two Houses of Parliament; biographical record of Josiah Wedgwood, etc.

Staffordshire Potteries. A special supplement. *The Illustrated London News*, 1884. Fol.; with illustrs. by Harry Furniss.

—— Statistique industrielle du canton de Creil, à l'usage des manufacturiers de ce canton. *Senlis*, 1825.

"Industrial statistics of Creil and its district, compiled for the use of the manufacturers of that district."

Statuts anciens et nouveaux, régistrés en Parlement, arrests, sentences et réglemens concernant la communauté des maistres potiers de terre, carleurs, de la ville et fauxbourgs de Paris. Imprimé à la diligence de Nicolas Fontaine, German Boutet, Jacques Dufresnoy et Nicolas Lonette, jurès, gardes en charge en mil sept cent cinquante-deux. *Paris*, impr. Prault, 1752. 12°, pp. vi-195.

"The old and new statutes registered in Parliament; decrees, sentences, and regulations concerning the corporation of master-potters and tile-makers of the city and suburbs of Paris, printed by the care of . . . masters of the craft."

These regulations extend from the year 1465 to the year 1752.

Statuts . . . etc. Imprimés à la diligence des sieurs Jean Louis Aubert, l'aîné, Mathieu Prudhomme, Antoine Combacal et

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Claude Charles Faucon, jurés et gardes en charge en l'année, 1772. *Paris*, de l'Imprimerie de Prault père, 1772. 8°. 20 fcs.

Story of Palissy the Potter (The). *London*, Nelson, 1877. 16°, pp. 119; with 1 pl. In *Lessons from Noble Lives.*

Tazze dipinte del real Museo di Berlino. See **Gerhard (E.)**.

T. P.—A few words about Coalport china. *London*, A. Andrews, 1888. Sq. 16°, pp. 15; with marks and 6 pls. of patterns. Printed for private distribution.

A short historical account of the four manufactories: Caughley, Swansea, Nantgarw, and Coalport, the marks of which are found, on some pieces, combined together in a complicated monogram.

TINWORTH (George).—A record of his work. *London*, Doulton & Co., 1887. 4°, pp. 16; one photo.

Treatise on the origin . . . and present state of the manufacture of porcelain. . . . See **Porter (G. R.)**.

Treatise on the origin and present state of the manufacture of porcelain. . . . See **Neatin.**

UNION CENTRALE DES BEAUX ARTS APPLIQUES À L'INDUSTRIE.—Exposition de 1865. Palais de l'industrie. Catalogue du Musée rétrospectif. *Paris*, J. Lemer, 1867. Imp. 8°, pp. 560. 5 fcs.

A very remarkable exhibition of works of art organised by the "Society of the Central Union of the Fine Arts applied to Industry." The Sèvres porcelain, then belonging to the Marquis of Hertford, and afterwards in the possession of Sir Richard Wallace, is described in full in this catalogue. With that exception, the description of the choice and numerous objects contributed by the richest collectors of France, is too short and incomplete to be now of any use.

UNION CENTRALE DES ARTS DECORATIFS.—Exposition de 1869. Catalogue du Musée Oriental. II. Porcelaines, Faïences, Verreries. *Paris*, 1869. 8°, pp. 65-174.

—— Guide du visiteur au Musée Oriental. *Paris*, 1889. 12°, pp. 64.

Oriental pottery and porcelain selected from the best collections.

Universal catalogue of books on art. See **Pollen (J. H.)**.

Verzeichniss der Porzellan-Gemälde-Sammlung in der Kgl. Neuen Pinakothek zu München. *München*, 1886. 32°, pp. 50.

"Catalogue of the collection of porcelain paintings in the New Royal Pinacothek of Munich."

In the year 1809, the Prince Ludwig of Bavaria conceived the idea of causing the masterpieces in the Royal Museum of Munich to be painted on porcelain, to bequeath to posterity reliable and unalterable copies, when time had defaced or destroyed the originals. The paintings were executed in the Royal Manufactory of Nymphenbourg, first on a series of dessert plates, and subsequently on plaques of various dimensions. For 57 years the work gave employment to many artists of the royal manufactory. The collection is now composed of 72 plates, 2 vases, and 207 plaques, exhibited in a special room.

VIENNA: K. K. OESTERREICH. MUSEUM FÜR KUNST UND INDUSTRIE.—Katalog der Special-Ausstellung von Krügen und krugartigen Gefässen . . . eröffnet am 4 Mai, 1881. *Wien*, 1881. 8°.

"Catalogue of the special exhibition of jugs and other drinking vessels, opened May 4, 1881, at the R. I. Museum of Art and Industry."

VIENNA: K. K. OESTERR. MUSEUM F. KUNST U. INDUSTRIE. — Katalog. 1866. 8°, pp. 150.

"Catalogue of the Industrial Art Museum in Vienna."

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Voellig entdecktes Geheimniss der Kunst Fayence, englisches Steingut und aechtes Porcellain zu verfertigen; Nebst e. Anweisung der dazu noethigen Formen. *Leipzig*, 1793. 8°.

"The secret of making Faïence, English Stoneware, and real Porcelain; with instructions as to the best forms to be used in the manufacture."

WEDGWOOD MEMORIAL INSTITUTE, BURSLEM.—Handbook to the Exhibition of Works of Art, 1869. *Burslem*, 1869. 8°, pp. 35.

The historical introduction was contributed by J. L. Cherry, editor of the *Staffordshire Advertiser*.

WILLETT COLLECTION.—Catalogue of a collection of pottery and porcelain illustrating popular British history, lent by Henry Willett, Esq., of Brighton, to the Bethnal Green branch of the South Kensington Museum. *London*, Eyre & Spottiswoode, 1899. 8°, pp. 123; with num. illustrs.

The collection has been described by the collector himself under the name of Housman. This catalogue does not comprise the slip ware, salt-glaze, and other ancient specimens of various kinds which had just been purchased by the British Museum.

Worcester china. The process of making china; illustrated with twelve engravings descriptive of the works of the Royal China Manufactory, Worcester. For the information of youth. By permission of the proprietors, Messrs. Barr, Flight & Barr. *London*, J. Wallis, 1810. 16°; with 12 col. pls. £5.

Worcester porcelain. Catalogue of the Worcester collection of porcelain. See **Vizetelly**.

X.—Bernard Palissy. Etude de ses ouvrages au point de vue forestier. *Paris*, 1862. 8°, pp. 16. (Reprint from *Annales forestières et métallurgiques*, vol. xxi.)

"Examination of B. Palissy's works considered from the forester's point of view."

X. — Collection de feu Mr. X. amateur normand (Ridel). Anciennes faïences françaises et étrangères. *Paris*, 1896. 8°.

Catalogue of sale. Ceramics, 206 Nos., with 7 pls.; Rouen faïence and early French pottery.

ZILMSDORF.—Beschreibung der heidnischen Begrabniss Plätze zu Zilmsdorf. *Gorlitz*, 1827. 8°, pp. 24; with title vign. and 6 lith. pls. of cinerary urns.

"Description of the pagan burial ground at Zilmsdorf."

A curious plan of circular sepultures containing above one hundred cinerary urns is given on pl. ii.

ZNAIM.—K. K. Fachschule für Keramik und der gewerbl. Fortbildungschule. Jahresbericht, 1886 (and following years). 8°.

"Annual reports of the Imp. and Roy. Technical School for ceramics at Znaim."

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PART II.

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TECHNOLOGY.

In the number and the particular class of ceramic books published in one country, much of the idiosyncrasic propensities of the nation may be seen distinctly reflected. For dominate over those written in other languages. The fact may be easily accounted for, instance, we notice that, in the present section, German technical works largely pre- when we recollect that the German student, gifted with an inquisitive and studious turn of mind, prefers, as a rule, the value of theoretical teaching to all that can be learned from the mere practice of the long-established ways of the trade. It is not a rare occurrence to see, in the leading pot-works of Germany, or of Austria, a common operative applying his leisure moments to the study of some special book, in the full conviction that the acquisition of knowledge will, one day, raise him to the position of a successful master.

On the other hand, scientific books on ceramics do not appear to be in great demand in England; their list is, indeed, singularly short. It is chiefly composed of the general treatises extracted from the large Cyclopedias; the reprints of occasional papers read at the meeting of some learned society; and, finally, of the popular handbooks on china painting. Obviously, the majority of these publications is meant rather to provide for the instruction of the general reader than to foster the advance of the potter's art. But if we take into account the natural tendencies of the race, this deficiency in technical literature will seem to us quite a normal consequence. When he has made up his mind to become a professional potter, the English probationer will, usually, feel rather dis- inclined to linger over rules and principles, and he will plunge at once into active operations. Placing himself under the guidance of an experienced manufacturer, he will choose to follow a course of professional training, and to gain his knowledge of manufacture through actual handiwork and personal observation. This may explain, in some way, how it has happened that the increase in the publication of scientific books has not, in England, been commensurate with the considerable development of the ceramic industry.

France has contributed largely to this section of the ceramic literature; and in this fact, again, we can see one of the many sides of the national spirit curiously evinced. It is well known that a true Gaul yields willingly to an inborn prompting which urges upon him the duty of imparting to others, less enlightened than himself, the substance of the knowledge he has laboriously acquired. To discourse upon a subject he has thoroughly mastered causes him both pride and pleasure. When assuming the part of a teacher, he finds in the respect and gratitude of his pupils an ample reward for all his past labours. Whether this may, or may not, be attributed to that cause, it remains none the less an absolute fact that, in almost every branch of ceramic manufacture, the first treatise on the subject has been published in France. Moreover, we notice that the early French book has long kept its place as the acknowledged source from which were derived most of those subsequently published in other countries. The secrets of porcelain-making were still jealously guarded by a few manufacturers, when De Milly's work *L'art de la porcelain*, disclosed to all the processes of manufacture. For many years afterwards nearly all that was written on the matter consisted of extracts or imitations of the contents of this, the first technical treatise worthy of that name. Later on, in the *Traité des arts céramiques*, Brongniart laid the foundations of the new science;

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his admirable work remains the text-book of the student; it has been followed by many writings of great merit, but it has never been surpassed up to this day. We may briefly mention the works of Duhamel du Monceau, Fourmy, Bastenaire d'Audenard and many others of minor importance, which had no equivalent in any other language at the time when they were given to the public.

If, now, we pass to the examination of the few volumes and pamphlets which constitute the whole tribute of Italy to this branch of knowledge, we shall obtain an insight upon the present conditions of the ceramic industry in the country. In this, as in all other forms of applied art, the Italian nation, immersed in the contemplation of a glorious past, remains indifferent as to the progress accomplished in other lands by modern enterprise and industrial energy. Consequently, while the list of the monographs of extinct centres of manufacture has grown to be a long and valuable one, the place where the titles of practical books intended for the benefit of the manufacturer, the artist, or the workman, might have been entered, still remains almost a blank; no technical book of any practical value having been, as yet, written in the Italian language.

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h.—CHINA PAINTING.

1.—Handbooks to the Art of Painting on China.

China painting had long been considered as an art full of mysterious practices, which could only be mastered through a long apprenticeship under an experienced craftsman. One day, the rumour spread, far and wide, that anyone, ever so little proficient in drawing, could easily decorate earthenware or porcelain merely with the assistance of a good

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technical handbook. This was for many a young lady a genteel occupation to which she could apply herself in her own house, and which was bound to be handsomely remunerative. The number of ladies, young and old, who took to the fascinating pursuit of covering plates and vases with painted ornamentation of a nondescript style, was really amazing. Small treatises, professing to disclose the secrets of the art, were forthcoming from all sides to answer the ever-increasing demand, most of them offered at a price which suited the most modest purses. Pleasant dreams of speedy and profitable employment were raised in the mind of the misguided amateur-painter; all were to end in bitter disappointment. The imperfect productions, which were the result of these abortive trials, never entered into real competition with the work of the professionals. Many a promising artist, whose paintings had excited sincere admiration in the circle of parents and friends, could not find a purchaser for his work when he, or she, tried to put it on the market. The discouraged amateur soon recognised that experience and skill of hand cannot be obtained by studying the delusive directions contained in a so-called practical handbook.

In the meantime the publisher had gathered his crop. While the infatuation lasted, as soon as a fresh treatise on china-painting was brought out, it was sure to command a ready sale amongst the crowd of unwary probationers. A few good manuals were written by practical painters; but the majority was not above the common catch-penny pamphlet, compiled for the occasion by some obscure scribbler.

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SPARKES (J. C. L.).—A handbook to the practice of pottery painting. *London*, 1878. 16°.

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HISTORY OF THE CERAMIC ART.

As ancient, as ubiquitous, as protean as any of the other arts of man, the potter's art has always been closely associated with the march and progress of civilisation. Upon every spot of the earth where departed nations have lived and toiled, we find abundant testimonies of its existence. Age after age the art went on in its meandering course through the cultured world, leaving impressed, all over the track, the indelible mark of its footprint. In some of its more permanent abodes, we can follow the gradual transformation of popular pottery, and see it passing slowly from the most rudimentary form to its highest development. This latter stage, unfortunately, is, in no instance, of long duration. As no art—worthy of the name—can remain in a stationary state, that of the potter sinks down again in a much shorter time than it took to rise. But if all improvements seem to be at an end in one country, they are seen to develop to a higher degree in another. So does the tale repeats itself uninterruptedly; and the records of thousands of years of human industry tell of a continuous ebb and flow of progress and decline.

The annals of ceramic history are graven upon an almost imperishable material. There is no limit to the duration of an object made of clay hardened by fire, if it remains unbroken. From the bosom of the earth a host of clay vessels has been rescued, and, although some of them are of untold antiquity, many seem to have lost nothing of their pristine condition. More can be learned, from the judicious examination of these vessels, concerning the people who made or used them, than could be obtained through the erudite interpretation of ancient writers or the study of ruined monuments. Unscathed, the earthen pots have preserved the ever-varied shapes that a skilful hand could easily impart to the plastic material; and the inscriptions on them can still be deciphered.

To institute an æsthetic comparison between the fictile productions of the human races, and group them into ethnologic and chronologic order, was surely a scheme worth engaging the cogitations of the philosopher, and the researches of the archæologist. It seems strange that the first work which—taking advantage of the immense amount of materials already at hand—summarised the knowledge arrived at and gave the general history of the ceramic art, should have been so long in coming. The subject had failed to attract any serious attention until modern tendencies had directed archæological investigations into untrodden fields. One may say that the written history of the ceramic art dates but from yesterday. Scraps of information regarding some particular class of pottery could be obtained from odd volumes, often of difficult access, and we had nothing more. It is not, however, difficult to account for such an apparent neglect. Ceramic collections as they are understood nowadays—that is to say, eclectical selections of miscellaneous specimens, brought together to illustrate the endless transformations of the potter's art, and exemplify the variations of taste to which, in the successive periods, they have given such a distinct expression—were not known before the beginning of the last century. If the cabinet of the amateur, the house of the wealthy, had previously given admittance to some representatives of the highest classes of ceramic wares, it was, so to speak, under protest, and to a very limited extent. In the estimation of the old dilettanti, what we now call the "Minor arts," were not arts at all, and did not deserve to have a history. Accordingly, to try and unravel the entanglement of the ties which

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bind together the many branches of the ceramic family was not considered worth the trouble that such a task would entail. Occasionally, it happened that some particular kind of pottery secured no small share of attention. But this was due to fortuitous circumstances; for instance, the association of the pottery with a newly opened course of archæological studies, or the gratification of a fashionable fad. The comparative rank that the ware occupied in the aggregate of the ceramic productions was seldom taken into consideration.

For a time, Greek and Etruscan vases had their votaries, by whom they were treasured, not so much as master-pieces of the potter, but as enlightening vestiges of classical antiquity. Choice pieces of Italian majolica were, casually, tolerated in the art gallery, by no means in acknowledgment of their intrinsic merits, but on account of the relationship that their paintings bear to those of the contemporary great masters. Porcelain made a class of its own, much admired for the rare and costly trinkets it included. The mysterious substance of which it was made forbade the idea of a porcelain vase being classed along with pots of common clay. As for these latter, vulgar vessels mostly nameless, and of unknown origin, they were looked at, at the best, as mere articles of curiosity, to be shown in company with ostrich eggs, savages' spears, and carved cocoa-nuts.

The stern antiquary could not have been expected to divert his pedantic thoughts from his antique vases and their enigmatic signification; the contents of a china cabinet were, for him, nothing better than showy trifles, fit only to gratify, for a moment, the fancy of a capricious lady of rank and wealth. On the other hand, the frivolous man of fashion refrained from approaching the dusty spoils of the Etruscan tombs, and indulged in the exclusive contemplation of dainty porcelain. Each of them regarded what he called the infatuation of the other with a feeling in which pity was mixed with contempt.

When the few amateurs who, in those early days, took pleasure and pride in forming special collections, obeyed such irreconcilable promptings, and refused to allow their collecting pursuit to wander outside the limited range of their stubborn partiality, it is obvious that the knowledge of all that pertains to the history of the ceramic art, in general, could make but little progress. Times were not yet ripe for compiling a work on the subject. Not only would it have been an almost impossible task to accomplish, but had such a work chanced to have been written and published, it would probably have found no public to appeal to.

The days are not yet far from us which saw the rise, among a limited circle of "curiosities' lovers," of a sudden eagerness for gathering ancient objects of various kinds, utterly neglected before. Old pottery was necessarily included in the list. This movement took the form of a harmless monomania, a mild fever which attacked the poor as well as the rich. The symptoms were an irresistible impulse to ferret out of their hiding place and acquire, when it could possibly be done, any pieces that came under the denomination of Pottery. In those opening days of a most retributive campaign the brotherhood comprised, as we have just said, all sorts and conditions of men. As a matter of course, in this wild rush after rare pottery, priceless gems often fell to the lot, not of the educated and truly appreciative, but of the most fortunate hunter. Such treasures were not, however, to remain in the hands of their unworthy discoverer. They soon found their way into the possession of the man of taste and means. And so it came to pass that, within an incredibly short time, ceramic collections were formed, the like of which, a whole life of unremitting efforts and the command of unbounded wealth, would be powerless to form at the present day. The still unwritten history of

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the ceramic art had become the indispensable corollary of the newly born collections. The fascinating interest awakened by these bewildering shows, had created the want of enlightening text-books.

To discover some hidden treasure, to negotiate its purchase, and, finally, to revel in its possession, were, for a time, incentives sufficient in themselves to urge the ceramic collector in the prosecution of his hobby. But to the intense excitement, to the proud satisfaction associated with the growth of the collection, was soon to be added an ambition of a higher order. Constantly confronted with problems which he could not solve, and questions which had to remain unanswered, the collector grew at last impatient at the fruitless result of unguided study. He realised that the acquirement of knowledge depended on a more solid instruction than that which could be gathered from the gossiping information exchanged between the members of the gentle craft. It was in response to this craving for a higher form of historical and technical education that the first general histories of the ceramic art were produced. The task of reducing into order the medley of actual facts and utter fallacies which constituted the ceramic lore of the period was by no means an easy one. It was taken in hand by a group of eager specialists, who succeeded in drawing a broad outline of the march and progress of the art in olden times, and prepared a preliminary classification of the specimens which lay, mostly unnamed, in the public and private collections. Brongniart, in France, and Marryat, in England—the former a consummate scientist, the latter a distinguished amateur—must be considered as the originators of a branch of study which has, after them, engrossed the thoughts of many a learned historian. To form an idea of the difficulties they had to overcome before they could bring the undertaking to a satisfactory form, we must bear in mind that the subject they had to deal with was one which had scarcely been touched upon by previous writers, and that out of the scanty store of materials within easy reach there was more to be rejected than accepted. If, with all their unavoidable shortcomings, the books they gave us were mere provisional sketches, they can still be taken as models, and they have remained authorities that can be confidently consulted on many points.

At the present day, when the result of local research has so largely increased the list of independent monographs, when the past existence of so many minor factories has been carefully investigated and recorded in print, to write a general history of the ceramic art seems to have become a mere labour of compilation. In consequence of this apparent facility, the number of compendious handbooks has, within a few years, strangely multiplied. Unfortunately, most of the compilers who have glutted the market with productions of that kind were not adequately prepared for the work. So it happens that neither the exhaustive treatise nor the compressed epitomes that came last in the field can scarcely be said to be above the criticisms which can be passed on their forerunners. The very abundance of materials to work upon has created not a little confusion in the matter. While light was being thrown on many important points, the specious hypotheses of a few presumptuous and prejudiced writers have cast a momentary shade upon questions of no less importance. Truth and fiction are often curiously intermixed in the best general histories. In short, an impartial examination of all this group of ceramic books leaves us under the impression that none of them is to be implicitly trusted in all its parts.

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PREHISTORIC POTTERY.

(EUROPEAN.)

Celtic, Teutonic, Anglo-Saxon, Gallic, etc., of undetermined Periods.

The study of a large group of rude earthen vessels usually found in tombs of undetermined periods, and arbitrarily ranged under the heading of "Prehistoric pottery," long neglected or ill-directed, is, however, on the eve of forming a well-defined branch of the archæological science. With the increase of knowledge the horizon becomes more and more distant, and presents to our gaze a gradually increasing expanse of unexplored fields. The student was satisfied at first with an easily remunerative examination of the authenticated records bequeathed to us by the highly civilised people of classical antiquity. Later on, the solution of many a problem raised by the half-obliterated testimonies that the mysterious races which have no history have left of their passage upon earth, commanded his attention. The

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study of geology—also a new science—has made it manifest that wherever man has lived and worked, vessels of burnt clay are found associated with the earliest evidences of his primitive industry. It is upon geology that the archæologist must depend, if ever a kind of chronological order is to be established between the various classes of prehistoric pottery. All has yet to be done in that direction. It was but yesterday that Boucher de Perthes roused the incredulous astonishment of the antiquarian world by asserting that the flints, clumsily chipped into shapes, which he had rescued from the soil, were primitive tools fashioned by the hand of man. General recognition has sanctioned, beyond all possible doubt, the truth of his assertion; it now remains for us to see whether the rudimentary earthen vessels, which most often accompany the discovery of flint implements, cannot be classified, and their ages determined by the positions they occupy. With respect to the mortuary pottery of the later periods, the task is rendered easier by the evidences and documents accumulated by the German antiquaries. Ever since the sixteenth century, the results of the excavations conducted on the site of the settlements of the primitive inhabitants of Germany have been recorded and discussed by the learned men of the country. On the authority of Van Ledebur—a bibliophile who has made a special study of pamphlet literature—the number of articles, essays, and volumes printed on the subject of earthen cinerary urns and other clay vessels discovered in the Teutonic territory amounts to nearly two thousand. To reduce into order this appalling mass of materials has not yet been attempted. Although the Northern tribes are but latecomers in the history of civilisation, an account of the development of the potter's art in the last portion of Europe that man has placed under his sway would be a most welcome addition to our knowledge of prehistoric pottery.

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See also—*Classical Ceramics—Egyptian—American—Japanese.*

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VITRIFIED FORTS.

Remains of vitrified walls, primitive fortifications of the native races, have been discovered and studied in many countries, and particularly in Scotland and Northern France. The latest explorations of Central Africa have made known other examples of the same mode of construction of very superior workmanship. Although they can scarcely be said to belong to ceramics, these huge masses of stone, cemented together by means of a fusible ore, which had been made to fill all interstices under the action of an artificial heat sufficiently intense to liquefy the hardest materials, are not without interest for the study of the art of fire in one of its earliest and rudest applications.

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EARLY POTTERY OF AMERICA.

It is in the pandemonium of an ethnological museum that one has still to find materials for the study of antique American pottery. Overlooked by the amateur—perhaps simply on account of their rarity in Europe—specimens of this kind have not yet been included in the ceramic collections, which usually contain groups of pottery of inferior interest. Whether it be the cause or the result of such neglect, no authoritative book has been published illustrating the best types of the Mexican and Peruvian earthen vessels. Such a work would demonstrate that the forgotten pot-makers of antique America may well claim affinity with the most celebrated potters of all the other nations. For long we had to be satisfied with the few incorrect sketches to be found in books of travels; to these have lately been added

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the illustrated catalogues of the special collections. In all instances, the examples given were selected without any particular regard for their purely artistic merit or even technical qualities. They still rank among exotic curiosities, and have not been assigned a place of their own among works of art.

Yet it is on the ground of their artistic and technical superiority that the still unwritten text-book on American pottery will have to be conceived and carried out.

The necropolis of the once glorious cities of Peru and Mexico have as yet yielded but an inconsiderable and insignificant portion of the treasures they contain; such random discoveries as have been made up to this time are sufficient, however, to give an idea of what may be revealed to us at some future date. They testify to the high degree of perfection the extinct races of America had attained in the practice of the ceramic art. We recognise, in the first instance, that their work stands almost unrivalled for variety of shapes and ingenuity of conception. In their hand the clay vessel, departing from the general rule, did not keep long within the rudimental notions of the urn, the cup, or the bowl of established type, but it soon deviated into all sorts of eccentric forms, assuming the most unexpected presentments into which the wild fancy of an imaginative artisan may turn a simple receptacle for liquids. If, after having thus recorded the observations suggested by a superficial examination of the ware in the aggregate, we pass to the selection of particular specimens, we shall soon find a number of them which stand out conspicuously from the rest, just as a choice group of Athenian Rhytons and Lekyties would from a crowd of Greek terra-cottas of the common order. We are referring to some small drinking vases, made of fine red clay of various shades, in the form of a fruit, an animal, or, frequently enough, in that of a human head; a few striking examples of the kind may be singled out from amongst the miscellaneous pottery exhibited in the museums. In certain instances the profile of the head is so pure, the general design is so full of elegance, that we are bound to question whether the work of the Peruvian potter could not creditably stand comparison with some admired production of a Greek potter of the best period, and the exotic jug be permanently placed by the side of the classical rhyton, without any discredit to either.

A pottery of such a superior order may well command our sustained attention, and excite our desire of having, one day, a good work supplied to us, in which fine and trustworthy reproductions shall place under our eye as many examples of the higher style as some devoted admirer of the ware could collect from various sources in Europe and in America. Until such a book is brought out, we must continue to have recourse to the antiquarian works in which ancient pottery intervenes, too often, as a somewhat indifferent factor. Of these latter—mostly books of American travels—we can give no more than a much curtailed selection; the complete list must be looked for in the special bibliographies.

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CLASSICAL CERAMICS.

GREEK VASES:

With the Pottery of Phœnicia, Asia Minor, Etruria, etc.

The painted vases of the ancients were the first ceramic objects admitted in the archæological works, the publication of which accompanied the revival of arts and sciences in Italy. Scanty as was, at that moment, the number of fictile vessels casually dug out from the Etruscan burial sites, the mortuary pottery which fell into the hands of the antiquaries secured at once a strong hold upon their minds. We find the painted vases engraved on the plates of many a folio volume of the seventeenth century. They were not yet, however, presented as an independent subject of study. Stray examples were interspersed with antique remains of all classes, brought together by the author as throwing some light on the manners and customs of extinct civilisations. Together with ancient coins and inscribed slabs, earthen kylixes and amphoras were held in high consideration as historical curiosities, but not yet commended as things of beauty. The purpose they had to serve was to assist the historian in his researches for reviving the memory of times gone by. In the antiquarian works of the period, little or no importance seems to have been attached to the exact reproduction of their shapes and decorations; so much, at least, can be inferred from the careless manner in which they are treated by the engraver. When a rough sketch is appended to a lengthy disquisition, it is, chiefly, to make the reader realise how great was the difficulty presented by the elucidation of the subject, and appreciate the sagacity with which the difficulty had been overcome.

To such considerations may be ascribed the insufficiency of the plates illustrating the earliest works. In Passeri's ponderous volumes—the first instance of a methodical system being applied to the study of painted vases—the reproductions, altogether deficient in accuracy, are far from conveying a flattering idea of the original. What can we infer from the imperfect execution of those clumsy outlines, if not that, in the estimation of the author, the value to be attached to a painted vase lay in the interest it possessed as historical evidence, and not at all in its merits as a work of art. Passeri—who may well be called the pioneer of Etrusco-mania—was haunted by the ambition of rescuing from oblivion, and bringing into full light, the glorious past of his native land. He smarted under the unfairness of the antiquaries, who had done so much, through their researches, to recall to memory the heroic times of Greece and Rome, and attempted nothing to dispel the darkness in which the history of old Etruria was still enveloped. This undeserved neglect had left in the knowledge of antiquity a regrettable gap that he had resolved to fill. In the fictile vases and the subjects represented upon them he saw the best means of accomplishing his dream.

So large was the number of painted vases already unearthed in his time from the soil of Etruria, that the fact of their being of local manufacture was never doubted by him; consequently, his works dealt with them as undeniable products of Etruscan art, embodying in their paintings the very essence of Etruscan philosophy and civilisation. For long afterwards, his opinion ruled supreme. The name of Etruscan continued to be applied to all antique painted vases, even in the case of those which had been discovered far away from Etruria. In vain Lanzi had attempted to deprecate the acceptation of the term, grounding his impartial and sound argumentation upon two main points;

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first, that the so-called Etruscan paintings bore the unmistakable stamp of Greek art, and next, that they were usually accompanied with Greek inscriptions. The original belief was, however, too deeply rooted to be easily shaken.

The brotherhood of antiquaries who sided with Passeri turned a deaf ear to any objection that could be raised as to the absolute accuracy of their leader's views, and they refused to amend any part of the system he had propounded. A more practical and rationalist school undertook, later on, to place the study of classical ceramics upon a very different basis. Leaving the fanatic Etruscophiles to the enjoyment of their abstrusive and bigoted cogitations, an enlightened group of artists and amateurs began to consider a painted vase as a pure work of art to be admired, not as a graphic enigma pregnant with the subtle elements of historical and metaphysical controversy, but for its artistic beauty. Purity of form, elegance of proportions, and noble style of decoration were to be its highest merit in the eye of the adepts of the new creed. These principles were already strikingly illustrated in the collections already formed at the time. Well-selected examples of the best periods of vase paintings were engraved for special publications, and openly discanted upon by eloquent orators. In this way many converts were gained to the cause. The propaganda had, however, a further aim in view than the recognition of an undeservedly neglected branch of classical art. They firmly believed that by fostering the study of such noble examples, and setting them as inspiring models before the eye of the artists and craftsmen of the day, they were taking the safest means of redeeming decorative art from the lawless extravagance of the Barocco and Rococo styles into which it had been allowed to sink. Ancient vases were to be the guiding star which would light the way for a speedy return to a refined and lofty taste. The sumptuous volumes brought out by Sir William Hamilton and his followers were prepared in accordance with those views. The plates are engraved with a care which denotes an evident intention to present them as models, or suggestions to the painter and the designer. England took the lead in the publications of that order, with the works of Millingen, Adam Buck, Moses, and others. In their misconceived zeal for still enhancing the beauty of the originals, the engravers went so far as to amend in their reproductions all that they considered as incorrect in the outline, in order to bring up the archaic drawing of the figures to the academic standard of the day.

At about the same period, a singular infatuation was beginning to prevail among the most eminent members of the antiquarian societies. The novel impulse that the movement we are going to describe gave to the study of painted vases resulted in a great number of volumes being written in a very peculiar spirit. Classical scholars of no mean attainment were throwing themselves, heart and soul, into the fascinating pursuit of elucidating the signification of the subjects represented by the vase painter. Such a task offered to a fervent antiquary a welcome occasion for a brilliant display of erudition and ingenuity. It was implicitly admitted that each picture, however simple and intelligible it might appear at first sight, contained, hidden under the guise of a recondite allegory, the expression of some moral teaching or philosophical idea. Accordingly, every detail of ornamentation, a geometrical combination of lines, as well as the representation of plants and flowers, animals and human figures, were capable of receiving a mystical interpretation. When appearing upon a vase they were all sacred symbols to be explained only through deep cogitation, assisted by a consummate knowledge of antiquity. Impressed with that idea, the inspired expounder, painfully conning over the intricacies of a problem of his own making, cudgelled his brains until he had found out, in the metaphysics or the mythology of the ancients, some far-fetched hypothesis

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which could be twisted into a semblance of application to the case in point. This is what has been called the exegetic period of archæological studies.

In Germany a delusive system, guided by the visionary conceptions of its votaries, has found its most characteristic expression in the works of Böttiger. It was reserved, however, to an English writer, Christie, to distance all his contemporaries in their blind search for illusory significations and to reach, in his *Disquisitions*, the highest pitch of extravagance and absurdity.

Unsound and fallacious as were the doctrines of the exegetes, they hampered, nevertheless, for a certain time, the enlightened efforts of the leaders of the rising school, who were endeavouring to introduce a more rational and logical method in the conduct of the study. To Gerhart belongs the honour of having inaugurated the era of modern research. He foresaw the important place that Greek vases would assume in the knowledge of antiquity when studied under certain aspects, theretofore absolutely neglected. He was the first to point out the necessity of establishing their bearings on the general history of Greek art, by obtaining a considerate classification of the various styles of manufacture, and fixing the respective periods and localities to which they belong. But Gerhart could never free himself entirely from the time honoured notion that all subjects admitted of some allegorical or mystical interpretation.

Otto Yahn entered frankly into the way of radical reform. He dared to assert that all the work previously done had been accomplished on wrong lines, and that much of it would have to be ignored before renewing the investigations. A colossal task was set before the master and his erudite disciples. Æsthetical cogitations had to vanish before plain facts. Questions which, so far, had received little or no attention came to the front; many a point, still left untouched by the antiquarian writers, was recognised to be of paramount importance. To the following queries—not to speak of the minor ones—a course of strict investigation supplied, gradually, a decisive or at least a plausible answer :—

Was it not possible to constitute, out of the types of Greek vases which present a distinct association of kindred features, some well-defined groups, and make of these groups a separate study ?

Which had been the chief centres of production, and which were the shapes and style of decoration peculiar to each of these centres; also, in what chronological order were to be ranged the characteristic styles of the different periods ?

Could the nature of the material employed and the processes of manufacture be ascertained, and some particulars be known about the potters and the vase painters ?

This programme entails a work very different from a mere elucidation of the paintings. The names of J. de Witte and Ch. Lenormant, in France, of S. Birch and Newton, in England, are conspicuously associated with a movement which originated in Germany.

It is to be borne in mind that the labour of renovation had to be carried on with no other material at hand than the store of specimens with which the early excavations, executed in Italy, had filled the museums. The study of Greek vases had still to undergo a complete change, when, attention being at last turned towards the birthplace of classical ceramics, Greece proper and Asia Minor were made to give up the hoards of fictile relics the soil had for so long jealously guarded in its depths. Numerous archæological missions, either subsidised by their respective governments, or started by private enterprise, undertook the organisation of regular campaigns of underground exploration. A field of research having been selected, it was never abandoned before the place had been

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thoroughly investigated. In most instances, the discoveries increased in interest as the diggings reached the deepest strata of a soil rich in antique remains. The excavations soon brought to light innumerable evidences of pottery having been made in the locality from the remotest antiquity. The approximate date of the prehistoric ages, of which popular tradition had handed down a misty estimation only, had to be thrown back by thousands of years. In the face of such an unexpected revelation, it had to be acknowledged that the part of ancient history which treated of the dawn of art in the land of Hellas would have to be re-written. The task greatly facilitated by a constantly growing accumulation of materials, happened to be singularly congenial to the inquisitive tendencies of modern thinkers and historians.

As our world grows older man turns the course of his thoughtful speculations farther and farther back into the dark ages, where all seems to be conjecture and uncertainty, and in the hope of tracing the very sources of civilisation, his studies sink deeper and deeper through the mist of an unfathomable past. He tries to sharpen and define once more, with a firm chisel, the well-nigh obliterated imprints that untold successions of races had left behind them wherever they had passed. He means to baffle the power of inexorable time, and to defy the baneful effects of his destructive march. Already the most fecund periods of human productiveness and industrious energy have been victoriously reconstituted. Glorious monuments are not wanting to bear witness to the exalted degree of perfection that man's creative power had attained in the days when civilisation was flourishing in its fullest development. But the scope of antiquarian researches had, so far, been restricted to the investigation and reconstitution of the memorable epochs of glorious fructification and plentiful harvest. As to the life and conditions of the nameless tribes which tilled the virgin soil, expecting the reward of their trials and toil; as to the primeval periods of gestation, when the seed was slowly germinating in the rudely traced furrow, when all efforts were but experiments, and the best achievement nothing better than a promise for the future, no attempt had yet been made to raise the veil in which they were enshrouded.

A group of young and valiant spirits—the dreadnought of archæological researches—have lately taken upon themselves the duty of advancing, torch in hand, into the sombre and trackless regions of the unknown. The journey commences for them at the very point where their predecessors felt themselves compelled to stop. A few rays of light are now penetrating the limbos of the so-called prehistoric ages—a capacious recess of darkness into which all that could not be properly determined has hitherto been conveniently relegated. Shapeless vestiges are made to re-assume something of their pristine appearance. A crumb is as good as a block to serve as the basis of an ingenious hypothesis, a scintilla takes the proportion of a blazing beacon. Word by word a whole tale is snatched from scanty and ill-defined evidences, speechless to all but those who know how to interrogate them.

The very early fictilia are now treated with the degree of reverential attention previously bestowed only upon the objects of precious metal or refined workmanship, with which they are often found associated. Wide, indeed, is the span of years which separates the date of the uncouth vessels of burnt clay discovered at Hissarlik from that of the noble vase painted by Brygon or Euphronios; yet modern knowledge is now in position to trace the almost uninterrupted line by which these two distant points of the potter's art are clearly connected.

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c.—SERIAL PUBLICATIONS.

No complete knowledge of classical ceramics can be obtained without the assistance of the serial publications edited by the Antiquarian Societies of all European countries; the store of information scattered through their bulky sets is of the utmost importance to the study. In the rough list given hereafter the titles are, in all cases, much abbreviated; no bibliographical notice of any of these publications is given in the first part of this work; but many of the papers they contain and which were reprinted in pamphlet form are mentioned and described.

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ANTIQUE TERRA-COTTA.

The sites of these stupendous burial places of Greece and Asia Minor, Kamiros, Myrina, and Tanagra, not to speak of many another antique necropolis of various importance, were still left a blank upon the maps of subterranean geography, long after the prolific soil of Etruria and Magna-Grecia had been furrowed in every direction by the pick and spade of the active antiquary. All campaigns of exploration had been, at the outset, localised in Italy within the area which has Rome for its centre, and the lands of Tuscany and Sicily for extreme limits. During a protracted course of years, so fruitful in their results had been the researches prosecuted within these confines—while, on the other hand, any attempt at instituting a regular pursuit of archæological excavations in more easterly countries would have offered, at that time, insuperable difficulties—that no thoughts were entertained of looking out for fresh fields of operation. Far from showing signs of being soon exhausted, the grounds which stretch between Florence and Naples continued to be as productive as ever, and the occasional discovery of many a field of rest, untouched theretofore by the investigator, did not cease to bring forth, at intervals, unstinted crops of marvels. From day to day, museums and collections were storing up an ever-increasing hoard of priceless treasures. The enthusiastic student of antiquity could admire there many a masterpiece of ancient art as supremely beautiful as it had ever been given to the refined Athenians and Corinthians to contemplate. He could gaze with rapture on the god-like statue of an unnamed hero, the peerless work of a sculptor famous among the most famous of his days. He could feast his eye on plastic perfection, and exalt his thoughts in musing over the radiant majesty that the masterly chisel of the artist had imparted to marble

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and bronze, embodying in the image of an Apollo or a Venus the noblest glorification of the human form divine. Painted vases were offered to his admiration in collections of such importance that it may be questioned whether any of the amateurs of Athens or of Rome ever saw such a number and variety of beautiful examples assembled together. He could form an idea of the grandeur of classical architecture; and the splendour of the internal decoration of public edifices was revealed to him through what remained of the ruined temples and palaces. Precious mosaic pavements were still lying upon the ground, and many a vaulted chamber had still kept, undefiled, its harmonious covering of frescoe-paintings. In short, a learned archæologist had seen so much, admired so much, in all the branches of ancient art, that he was almost warranted in believing that nothing more was left to him to discover and to admire. His enchantment equalled his surprise when he chanced to meet, for the first time, with a representative collection of these graceful and spirited sketches, the unpretentious work of the Bœotian coroplast, dainty figures of faintly coloured terra-cotta in which revive the youthful elegance and unaffected attitudes of the sons and daughters of Hellas, no longer idealised, but taken from the quick, and portrayed just as the artist saw them live and move in the sunny cities of Tarsa and Tanagra. In his visits to the galleries of Europe, of which he had so scrupulously scanned the contents, he had never seen any work of such a style; he had to recognise that, so far, the knowledge and enjoyment of one of the most fascinating manifestations of Greek art had been denied to him.

From the depth of the soil flashes forth the rays of light which illuminate the flimsy phantasmagory of reconstituted antiquity. A trench, fortuitously cut open through the deserted hills of a long untrodden region, exposes to our view a host of characteristic monuments of an unprecedented description, and we become aware that a new chapter will have to be added to the never-to-be-completed history of art. We realise, to our own humiliation, that in the very country and at the very period of which we were particularly proud of having thoroughly studied the leading masters and their achievements, a remarkable group of artists and craftsmen, of whom we knew nothing, had existed, whose style developed its intrinsic qualities, almost regardless of surrounding influences, and whose productions open to our mind unbounded vistas on the possibilities of protean ancient art.

A striking example of the fact was afforded to us by the discoveries made, about sixty years ago, within the then newly explored territory of Greece, and the results which attended these discoveries. We do not allude to the number of painted vases of immense value, nor to the rare and precious objects of various substances and different workmanship which were found there in plenty. Fictile vases, sculptured marbles, chased metals, whatever may be the individual beauty of each specimen, are but the legitimate reward of the explorer; in short, the kind of treasure he is prepared to find. A more unexpected stroke of good fortune marked the very beginning of his researches on the site of antique Tanagra. It was an amazing quantity of terra-cotta figures of a well-defined character, which he saw lying at his feet, enshrined in the tombs or scattered all round, like pebbles in the ground. Specimens belonging to the best period of the art had been secured in the initiatory excavations made at Tarsa and Tralles, but they were too fragmented and dilapidated to command general recognition. Almost all that came out of the Tanagra tombs, on the contrary, was in a perfect state of preservation. A campaign which had shown such an auspicious opening was bound to be eagerly prosecuted. The terra-cottas, in which it had chiefly resulted, were, in the main, no more than modest productions of a minor art, apparently made to be deposited in the grave

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as a pious offering to the manes of a dear departed. They consisted in children's toys, household ornaments, emblematic objects, figures of men and women of the times, and occasionally images of Gods and Goddesses. They were, obviously, of current manufacture, and so moderate in price as to be within the reach of the purchaser of limited means. Simple and unpretentious as they were in material and workmanship, the diminutive statuettes were none the less bewitching in appearance. An indefinite sweetness of treatment imparted to the graceful conception of the artist an additional charm. One had to confess that the extent of the Greek potter's genius had been, so far, much underestimated, since we had not yet been able to put to his credit these terra-cotta figurines, perhaps the most fascinating of all his creations. Their size brings to our mind the recollection of antique bronzes of similar proportions. But the antique bronze has seldom, if ever, anything in its formal and dignified character that can approach the freedom of execution, the life-like expression, and the look of sweet simplicity so particularly attractive in our little earthen figures. Such a disparity of style could not escape the observation of a true connoisseur. Bronzes and terra-cottas cannot be judged from the same standpoint. On that account the memorable harvest gathered at Tanagra had offered a two-fold interest; not only were the finds objects of intrinsic beauty, but also of absolute novelty.

Classical archæology—a fast fading-away science, believed to be peacefully expiring between the arms of an academic set of senile devotees—woke up, suddenly rejuvenised by the charm of this verdant shoot, bursting forth from the robust trunk of ever-green antiquity.

In the secluded village of Tanagra a few crafty peasants had been wont, ever since the existence of buried terra-cottas had been revealed to them, to search the grounds for specimens, easily sold to travellers. The diggings were only prosecuted at night, in great secrecy; the proceeds were sold as coming from a great distance, and said to be of unknown origin. In spite of all the caution observed by the sellers, as the number of objects offered for sale went on increasing, the real place whence they came could not for long remain a mystery. Practical explorers, on the scent of a profitable business, settled on the spot and established a regular course of excavations.

No sooner had the report reached foreign countries that the ruins of the ancient capital of Bœotia abounded with terra-cotta figures of incomparable beauty, than collectors and speculators repaired in great number to Tanagra, contending with one another, on the very brink of the trenches, for the possession of the finest specimens.

A new idol was being offered to the worship of the eclectic amateur. The first cabinets in which they were deposited and offered to the admiration of a select few had been easily filled with marvels, but the early collector could not long keep to himself the benefit of his discovery. A spark had flashed, and it was to raise a far-spreading conflagration. In the collecting confraternity, the paramount ambition of all those who were rich in art treasures of all kind was to add to their possessions some choice examples of Tanagra figures. To answer the newly created demand large cargoes of Greek terra-cottas were dispatched to the chief art centres of Europe, and so the intending buyer was able to gratify his fancy without having to undertake a journey to Greece. No one seemed to have entertained any doubt as to the genuineness of all that arrived from the eastern countries, yet it is now a well-known fact that,—although the wholesale ransacking of vast necropolis virtually unexplored theretofore had yielded a prodigious supply of antiquities—fraudulent imitations were then stealthily thrown on the market. They were the work of skilful forgers, and up to this day the authenticity of many remarkable specimens preserved in our museums remain open to suspicion.

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Greek terra-cottas of the approved kind could soon be studied and admired in public and private collections. They gave to the fervid antiquary a welcome opportunity to burnish anew his armoury of classical references, and make good use again of offensive and defensive weapons which had become somewhat rusted between his hands since the courteous combats he used to fight on the perplexing signification of the vase paintings had ceased to be in favour. He knew that upon himself devolved the duty of affixing some historical or mythological name to every figure or group of personages, and of investing with an allegorical meaning every design, every emblem that came under his notice. Moreover, he was expected to frame a judicious elucidation of the problem not easily solved—viz., to what reason can their presence in the tombs be attributed, and in which way were they connected with the funereal rites of the ancients?

The infatuation created by the appearance of those desirable representatives of a novel art did not stop within the limits of the antiquarian societies; it was shared to an equal degree by all men of taste and education. In every literary and fashionable circle where questions of æsthetics often came into discussion, and all points relating to the history of art were accounted matters of importance, the critic theorised and the orator rhapsodised without end on their subject. The artist, one of the first who fell under the spell, raved about their plastic gracefulness, and found, in the contemplation of select specimens, inspiration for his next picture.

Stern archæology had supplied Vanity Fair with a new trinket. Always ready to appreciate beauty under whatever shape it may manifest itself, the man of the world took the charming statuettes under his patronage, delighted to recognise in the languid features and the exquisite proportions of the Bœotian maiden the most refined expression of his own ideal of feminine elegance. The lady of fashion, herself, did not escape the fascination. In obedience with the ruling taste of the day, every dainty boudoir in Paris, London, and Vienna was bound to include, among its most valued adornments, a rare and choice Tanagra figure. It could be seen, standing upon a Buhl cabinet, in the strange companionship of a piece of Raku ware and a pot-pourri vase of Vincennes porcelain. Occasionally the capricious arbiter of good taste who had presided over that arrangement would stop in front of her favourite terra-cotta, and forgetting for one moment all the other artistic attractions of her sumptuous abode—not excepting her own portrait, the success of the last salon, hanging close by upon a brocaded panel—she would let her dreamy glance follow leisurely the trailing cast of draperies which veiled and disclosed alternately the shapely contours of a belle of ancient days.

To find a subject which has not been treated before, and which is, besides, certain to elicit a well-maintained interest, is a piece of good fortune not to be neglected by the literary man. Accordingly books on Greek terra-cottas were planned, executed, and published by competent writers, as soon as the first collections were being formed, and the importance of the subject had asserted itself in learned and refined society. Within the lapse of a few years many volumes were brought out in succession, in which the Tanagra figures were for the first time, and independently of other ancient pottery, studied and described from quite a new point of view. No antiquarian work had previously done justice to them.

Although a few specimens of that class were introduced by T. Panofka in his book, *Terracotten des K. Museum zu Berlin*, in 1842, no distinction had been made by the author between the style and epoch of the objects composing the collection. Whether the terra-cotta he chose to describe was of Tuscan, Sicilian, Roman, or Grecian origin, he dealt with each in turn chiefly for the purpose of indulging, in a lengthy disquisition on the

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subject it was supposed to represent, and displaying an antiquarian erudition which we would now pass over as unnecessarily pedantic, if not absolutely irrelevant. As to the few figures of a better style interspersed through this miscellaneous assemblage of objects of much inferior order, their artistic merit seems to have been either ignored or considered too insignificant to be worth mentioning. Judging from the deplorable execution of the lithographic plates, we can infer that no importance was attached to accuracy of reproduction. Such heavy and vulgar prints were, by no means calculated to excite a desire of seeing the originals, in the minds of those who only knew them from the sketches given in the book. This work, although showing a slight improvement over all the previous ones, cannot be said to have foreshadowed the intense interest that Greek terra-cottas were to awake a few years afterwards. With regard to methodical classification and correct representation of the selected examples, none of the early publications can compare with those which were the outcome of the first excavations made in Greece proper. It was to the study of the amazing discoveries resulting from these excavations that was due the full appreciation of a branch of art that the few isolated specimens, occasionally found in Sicily, had been powerless to reveal.

A separate group in the library should be formed of the volumes devoted, almost exclusively, to the graceful figures, popular types and familiar scenes seldom, if ever, met with in Italy, but plentiful in the tombs of the Greek necropolis. In these volumes we obtain all such information as can be safely given as to the source of a figure, the approximative date of its manufacture, the subject it represents—when that subject is plainly indicated—and we are spared the speculative disquisitions which were the pride of the writers of the old school. Moreover, they supply a set of illustrations, of which artistic beauty is the chief recommendation; the plates are usually so well executed that a literary description is rendered almost unnecessary when such a faithful copy of the model is placed before our eye.

Illustrated catalogues form the larger part of that group. On the score of erudition those prepared by the curators of public galleries stand first on the list; while, on the other hand, the descriptions of private collections offer a wider range of interest, through the great variety of objects assembled together. Zealous collectors have vied with one another in bringing out lasting records of the precious store of terra-cotta figures they had so speedily gathered, and which was to be still more rapidly dispersed by the hazards of the auction room. To this last circumstance we owe the complementary publication of a catalogue of the sale, illustrated with many specimens that could not find place in that of the collection.

Thanks to the newly introduced processes of photographic reproduction, the preparation of such catalogues had been greatly simplified; the production of any number of plates requiring only a short time and a comparatively modest outlay. Ample advantage was taken of that facility, and the profuse illustrations with which they are provided give us faithful representations of nearly everything that was worth reproducing among the examples that have passed through the hands of the collectors. One slight objection, however, might be taken to the result obtained, in this particular case, by photographic processes. Faultless as they would be in the rendering of neat and smooth surfaces, they became sadly defective when applied to the reproduction of an object soiled and cankered by age and accidents. The Tanagra figures have not escaped the damaging influence of the soil in which they lay buried for centuries; every stain which mars the evenness and equality of tint of the light yellow clay comes out on the negative as a conspicuously dark patch, an unseemly effect which destroys all the delicacy and charm

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of the modeller's work. This is particularly exemplified in the photographic plates published by Mr. de Janzé. Greek figures of superior quality are so badly disfigured by an intensified spotting and partial staining of the surface as to have become almost hideous in appearance. The touching-up of the negatives, indulged in by the photo-engraver, is also a matter of regret. For instance, in order to show the object to its best advantage, a white ground is obtained by hand pencilling; so, whatever care may have been displayed in performing the operation, we see an outline which is a fictitious and not a genuine one. A few volumes illustrated with fine engraved plates have been brought out with such a satisfactory result as to make us prefer good artistic work to inferior photographic processes. We may point out in support of our opinion Jacquet's engravings for Heuzey's *Figurines du Musée du Louvre*, and the etchings in Kékulé's sumptuous Folio, *Thonfiguren aus Tanagra*.

It is not to be expected that our stock of works on Greek terra-cottas will be largely increased in the future. So much has been printed on the subject while the excitement created by the advent of a novel art was still lasting, that all seems to have been said, and our collections to contain nothing that has not been described and reproduced. The rage for gathering Tanagra figures is bound to pass away when specimens, which are becoming more and more scarce to find, shall have become unobtainable; but the general infatuation of one moment will not have been fruitless, since it caused so many valuable publications, costly volumes, and modest handbooks to be placed at our disposal. They form a fund of materials and documents in which the antiquary can find ample scope for further study, and the artist a constant source of pleasure and inspiration.

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ROMAN POTTERY.

Towards the close of the eighteenth century practical archæology—if we may so define the actual prosecution of underground investigation, as distinguished from the application to book-learning—was stirred into renewed activity by the account of the gigantic works of excavation conducted, almost simultaneously, upon the classical grounds of extinct civilisations. All the latest particulars of the amazing harvest of treasures with which such labours had been rewarded in Italy, Greece, and distant Egypt, were eagerly received. The sun had been made to shine again upon cities and temples, for thousands of years buried in darkness, and the slumbering echoes of vast cemeteries, which had so long remained silent, had been awakened by the triumphal cheers of a band of intrepid explorers. At the end of a memorable campaign, its glorious results were duly commemorated by the publication of some stately volume printed at the expense of a learned society, or an enlightened Mecænas. Warmly welcome in all antiquarian circles, these exhaustive reports, and the discussions to which they gave rise, raised within the brain of many a student a keen desire for more knowledge. The fascination exerted by the perusal of these fairy-like tales, in which were truly narrated the adventurous searches for mysterious hoards of marvels expected to be waiting within the depth of the soil for the hand of the bold and lucky excavator who would exhume them, was bound to give a fresh impulse to the pursuit of archæological study. Armed with pick and spade, and ready for active work, the antiquary of the new school was neglecting, for a while, old texts and ancient monuments; all the antique remains that could be seen standing in his surroundings had become almost indifferent to him. His dreamy cogitations were absorbed in imaginary vistas of subterranean regions where the explorer, after having long wandered, not without toil and risks, through long and mysterious galleries, was to reach at last the wonderful precincts of an undefiled sepulchral chamber. In many localities of England, France, and Germany, the country squire and the village parson were moved into action. Visions of academic glory crossed the brains of the intending excavator at the mere thought that yonder conical mound—a land-mark in the wide expanse of their moors—might contain the elements of a discovery sufficient to render an obscure name celebrated for ever. No doubt, what could be expected to come out from the fields-of-rest of the early inhabitants of Western Europe might look insignificant when compared to the yieldings of the Etruscan tombs and the Egyptian catacombs, but any find that would throw some light upon a dark period of the national history should amply repay the finder for his trouble. Accordingly, each one set to work with the fervent hope of contributing his own mite to the advance of general knowledge. Learned societies were constituted for the purpose of investigating the sites of buried cities available for study in a particular province. Few, if any, of the associates were endowed with this world's goods. The modest subsidy obtained from a few honorary members was scarcely sufficient to defray the cost of printing the yearly transactions of the learned brotherhood. As a matter of course, the publication of that erudite journal was a paramount necessity. In it lay the incentive which kept each worker on his mettle. If any elaborate dissertation upon a subject of local interest was thoughtfully and exhaustively prepared, the writer had undertaken the task chiefly in the proud expectation of seeing, one day, his name appear in print, at the end of the article, in the pages of the journal. To carry on excavations upon a large scale was usually placed

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beyond the capability of the society. But a trench was not casually opened in an old part of the town, or an old chapel pulled down to make room for a new building, without attracting the presence of a self-appointed inspector, watching anxiously for some discovery that he could report upon at the next meeting. The majority of the members set no claims to be ranked as accomplished historians; they cared little, as a rule, to determine the respective importance of all the singular objects that fell into their hands; but all was described with the same amount of minute accuracy. And in this way they collected for the historian of the future a store of materials which can never be overestimated.

When, on some auspicious occasion, the site of a prehistoric burial ground, or of some Roman villa, had been definitively located, repeated application for funds were made to high quarters, and eventually a State grant was obtained, sufficient to institute a course of systematic explorations. It was, indeed, a glorious moment for the fortunate man whom his colleagues had selected as director of the operations, when he pointed out the spot where the first trench should be cut open. With febrile excitement he urged the diggers on their work; with vigilant attention he moderated all undue haste, lest a wanton stroke of the pick might irretrievably damage an inscribed tablet or a fragile vessel. Often much abortive labour had to be spent, a direction had to be abandoned for a more promising one, and yet until the actual place was reached where the first link of a chain of discoveries could be picked up, unerring sagacity and unflagging circumspection had to be exercised. In other cases, for instance, when the well-defined area of an ancient cemetery was being explored, a few preliminary soundings were sufficient to indicate the spot where a truly remunerative work should be commenced. One may easily imagine the feelings of exultation which seized the members of the searching party when long rows of stone coffins were disclosed to the eye, arranged side by side or superimposed in deep layers. As a rule, the clerical element was largely represented at the function; and parson, curé, abbato, or pfarrer were not the least eager to proceed with the work of spoliation. No doubt each of them had had more than one occasion, in the course of his pastoral teachings, to denounce with eloquent indignation the heinous offence of disturbing the sacred rest of the dead, but under the present circumstances the claims of science stood so much above any other consideration that one would have been ill-advised to venture a few words hinting at sinful desecration. True, the remains of Christians were to be found there, as well as those of infidels; but whether Pagan or Christian the dead had to give up to the living—in the interest of knowledge—all that remained of such of their earthly possession as had been once deposited with them in the grave. As a set-off against a necessary displacement, it was represented that the finds, treated henceforth with honour and respect, would be treasured as national monuments.

The campaign having been brought to a successful end, and the harvest deposited in the local museum, the director of the excavations had to prepare a detailed account of all that had been done, and an exhaustive description of the objects reclaimed from the earth. Then—crowning reward of his labour—he undertook to superintend the printing of the volume, to distribute it, when ready, to his learned colleagues, and prepare to answer the criticism it could not fail to excite.

It is owing to the outcome of these isolated exertions of the archæological societies—so frequent at one time—that many a small town is now endowed with a museum of its own, and also in connection with the movement that the list of antiquarian publications has been so largely increased. In the aggregate of underground discoveries, the Roman

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pottery stands foremost, if not by reason of the particular interest presented by each of the specimens, at any rate, on account of the innumerable quantity in which they have been found. In every locality where the Romans have once settled and ruled, they have manufactured, used, and thrown away such an amazing mass of pottery that on certain spots the under-strata of the soil are entirely made of broken earthen pots. Usually the presence of a few fragments may be taken as a sure sign that further discoveries may be expected. Indeed the field may prove so inexhaustible as to make the most intrepid digger so weary of uninterrupted success that he may abandon the work long before it is completed.

The exploration of the sites of Roman settlements has supplied the past generations of archæologists with a captivating labour, always attended with highly retributive results. However large may have been the quantity of pottery they have taken out of the soil, the hoard it contains does not appear to have materially diminished, and all seem to promise that much remains to be unearthed for the gratification of the generations to come.

The work of the pen will long continue to follow upon the work of the spade; each fresh find of Roman pottery will cause more reports and disquisitions to be written upon a subject apparently well-nigh exhausted already. Although—if we except certain examples of the red Arethian ware—there is little decorative work to praise, and few figure subjects to elucidate and to comment upon in the plain terra-cotta left to us by the Romans and their imitators. Other points of interest have, however, been found in it that were sufficient to tempt the descriptive and exegetical power of the antiquarian writers. Books on Roman pottery stand, with respect to the noble folios published on painted vases, in the same ratio that the unassisted diggings of a provincial society bear to the State-supported excavations accomplished on the prolific grounds of Etruria and Greece. At the earliest and best time a paper on that subject affected usually the large 4° size. We can recognise it at a glance. Broad margins—provided for the purpose of MS. annotations—enclose a letterpress printed in large type, varied by the introduction of Latin quotations in italics and lapidary inscriptions in large capitals, and occasionally a very bad wood-cut; the bottom of the page is invariably occupied by closely printed references to a whole library of kindred literature. Let us hasten to say that, at the present day, the pamphlet on Roman pottery has lost much of that formal aspect; nothing in its external appearance distinguishes it from an article upon any other antiquarian topic. The serial publications which give it ready admittance are often of a more modest size; it is, as a rule, adequately illustrated by photographic blocks, the Latin quotations are more discreetly introduced, and the substantial footnote—one of its chief features at the outset—has, now, almost completely disappeared.

The terra-cotta figures of the Gallo-Roman period, having been found in great number, have been occasionally made the subject of more ambitious volumes, richly illustrated with examples drawn to the actual size. These coarse and clumsy figures might be sketched on a very reduced scale, but the most that a skilful lithographer could apply cannot impart excellence to the debased works of the plastic art in full decline. The probability is that volumes of this sumptuous kind will always be few.

The last efforts of the antiquaries have been directed towards obtaining a complete tabulation of all the potters' names found impressed upon the ware, as also of the localities where the pottery was manufactured; the pottery was often exported to great distances. These names, collected from many sources, amount already to many thousands, and a volume containing them all would be as bulky as the business directory of a small town.

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As we have already stated, most of the publications comprised in this section consist chiefly of articles printed in the transactions of a learned society, which were usually re-issued in pamphlet form. It is beyond our capability to prepare a complete list of them; the following articles represent a small selection only.

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GAMURRINI (G. F.).—Le iscrizioni degli antichi vasi fittile aretini. *Roma*, 1859. 8°.
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HANS.—Die arretinischen Vasen. *Bonn*, 1898. 4°.
CHASE (G. H.).—The Loeb collection of Aretine pottery. *New York*, 1908. 4°.
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d.—MURRHINE VASES.

GUIBERTUS (N.).—De Murrhinis. *Frankfurt*, 1597. 12°.
CHRIST (J. F.) and **SAXIUS (F. E.).**—De Murrinis veterum. *Lipsia*, 1743. 4°.
BISCARI (T. P. C.).—Ragionamenti de'vasi murrini. *Catania*, 1781. 4°.
VELTHEIM und **HAGER.**—Ueber de vasie Murrina. *Heburst*, 1791. 8°.
MOUGEZ (A.).—Mémoire sur les vases Murrhins. *Paris*, 1804. 8°.
BOSSI.—Nouvelles observations sur les vases murrhins. *Milan*, 1808. 8°.
ROLOFF (C.).—Ueber die murrinischen Gefässe der Alten. *Berlin*, 1810. 4°.
ROZIÈRE (de).—Mémoires sur les vases Murrhins. *Paris*, 1814. 8°.
CORSI (F.).—De vasi murrini. *Roma*, 1830. 8°.
SCHMIEDER.—Ueber die Murrinen. *Brieg*, 1830. 4°.
THIERSCH.—Ueber die vasa murrina der Alten. *München*, 1835. 4°.
COSTA de MACEDO (J. J. da).—Memoria sobre os vasos murrhinos. *Lisboa*, 1842.
ALLUAUD.—Etude sur les vases murrhins. *Limoges*, 1846. 8°.
SOLON (L.).—The enigmatic murrhine vases. *Stoke on Trent.* 1897. 16°.

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ASHPITEL (A.).—On a blue and white vase found at Pompei. *London, s.d.*
MARSH (C.).—An essay on the cameos of the Barberini vase. *London*, 1787. 8°.
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VELTHEIM (A. F. von).—Conjectures sur l'urne de Barberini. *Helmstedt*, 1801. 8°.

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WINDUS (T.).—A new elucidation of the subjects on the Portland vase. *London*, 1845. Obl. fol.
LLOYD (W. W.).—The Portland vase. *London*, 1848. 8°.
PARTEGER (Ph.).—Reproduction of the Portland vase in glass; with notes on Wedgwood's reproduction. 1877. 8°.
DAVENPORT (C.).—Cameos. *London*, 1900. 8°.
ROSE (A. V.).—The Barberini vase. *New York*, 1904. 12°.
ANON.—The Portland vase. *Etruria*, 1907. 16°.

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f.—TERRA-COTTA LAMPS.

LICETUS (F.).—De lucernis antiquorum. *Utini*, 1652. Fol.
FABRICIUS (W. A.).—Lucernæ veterum. *Nürnberg*, 1653. 4°.
BARTOLI (P. S.).—Le antiche lucerne sepolcrali. *Roma*, 1691. 4°.
FERRARIUS (O.).—Dissertatio de Veterum Lucernis sepulchralibus. *Lugd.*, 1699. 4°.
PASSERI (J. B.).—Lucernæ fictiles. *Pesaro*, 1739-51. Fol.
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WIESELER (F.).—Ueber die Kestnersche Sammlung von antiken Lampen. *Gött.*, 1870. 8°.
MARTIGNY.—Lettre sur une lampe chrétienne. *Belley*, 1872. 8°.
VILLEFOSSE (H. de).—Lampes chrétiennes inédites. *Paris*, 1875. 8°.
DELATTRE (P.).—Lampes chrétiennes de Carthage. *Lyon*, 1880. 8°.
—— Les lampes du Musée de St. Louis de Carthage. *S.l.*, 1889. 4°.
—— Lampes chrétiennes de Carthage. *Lille*, 1890-91. 8°.
LE BLANT (E.).—Lampes en terre cuite de l'époque chrétienne. *Rome*, 1886. 8°.
—— Lampe païenne portant la marque **Anniser.** *Paris, s.d.* 8°.
HAMMER (W.).—De antike Lerlamper. *Copenhagen*, 1887.
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CUDWORTH (W.).—Antique lamps. *London*, 1893. 8°.
FORTNUM (Ch. D. E.).—On an Italo-Greek terra-cotta lamp. *London*, 1894. 8°.
FISCHBACH (O.).—Romische Lampen aus Poetovio. *Graz*, 1896. 8°.
FINK (F.).—Formen und Stempel römischer Thonlampen. *München*, 1901. 8°.

The foregoing list is far from exhausting the number of volumes and pamphlets which have been written on the subject of Roman lamps. Below we briefly record the titles of those found quoted in archæological works.

FELLER (J.).—De lucernis antiquorum subterraneis.
MILO (A. de).—Lettera intorno alle lucerne de sepolcri antichi.
MOLERI (Dom Guil.).—Dissertatio de perennibus veterum lucernis.
ORSATI (F.).—Intorno alle lucerne sepolcrali.
AMATO (E. di).—Qual fede meritino quelle lucerne sepolcrali postate sotto l'occhio dall'antichita.
WILISH.—De lucernis sepulcralibus.
POUPART (S.).—Dissertation sur une lampe sepulchrale antique, etc.

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ORIENTAL CERAMICS.

CHINESE.

The ancient literature of the Chinese Empire is not wanting in historical and technical works treating of the national porcelain. From the study of antique MSS. and standard books the erudite Chinese collectors are said to have obtained a sound knowledge of the ware, as also of its periods and places of manufacture; but it is doubtful if more than a mere fraction of their learning has reached Europe.

Up to the present day, our chief store of information has practically been limited to two old text-books, viz.:—*Lettres du Père d'Entrecolles* and *Histoire de la porcelaine chinoise*, by Stanislas Julien. This latter work, a translation more or less accurate of a treatise highly appreciated in China, has been taken as the mainstay of all subsequent publications. In his incapacity of producing fresh materials, each writer seems to glory in exposing the shortcomings and the unreliability of his indispensable authority. He questions the accuracy of many statements. He puts a different interpretation on all the technical terms used in the original treatise, he offers a hypothetical translation of his own for many important passages, and discredits the correctness of the historical part of the work. Meanwhile, as the controversy grows more and more entangled among our self-taught sinologists, the whole question is on the point of being reduced to a state of utter confusion.

It is from China—from the country itself—that should come the trustworthy book which, written by a Chinese connoisseur for the benefit of the benighted European, would settle our futile disputes.

The works of F. Hirth and S. W. Bushell have lately heralded a forthcoming change in the direction of the study.

Austria.

LIPPMANN (F.).—Eine Studie ueber chinesische Email Vasen. *Wien*, 1870. 8°.

DUSARTEL (and others).—Orientalische keramische Austellung. *Wien*, 1881. 8°.

China.

ANON.—Description of the Feou-liang district (in Chinese). Various editions from 1325 to 1823.

CHU-YEN.—T'ao shuo. (A description of potteries in 6 books.) 1774.

TCHING-THING-KOUEI.—History of the King-te-tchin porcelain. 1815.

THIEU-KING-KHAI-WON.—A manual of Chinese industry. *S.d.*

SCHRÖTER.—The trade of the province of Kwang-si. *Hong-Kong*, 1886.

BUSHELL (S. W.).—Chinese porcelain. *Pekin*, 1888. 8°.

GRUNDLACH (J. F. von).—Chinesische Porzellan. *Shanghai*, 1888. 8°.

GILES (H. A.).—An introduction to the history of the Chinese pictorial art. *Shanghai*, 1905. 8°.

England.

WESTON (S.).—Fragments of Oriental literature. *London*, 1807. 8°.

GETTY.—Chinese seals found in Ireland. 1850. 4°.

JONES (Owen).—Examples of Chinese ornaments. *London*, 1868. 4°.

ALABASTER (C.).—Catalogue of Chinese objects. *London*, 1872. 8°.

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FRANKS (A. W.).—Catalogue of a collection of Oriental porcelain and pottery. *London*, 1878. 8°.

THOMSON (Sir Henry).—A catalogue of blue and white Nankin porcelain. *London*, 1878. Sm. 4°.

OLD (W. W.).—Indo-European porcelain. *Hereford*, 1882. 8°.

HIRTH (F.).—Ancient porcelain; a study in Chinese mediæval industry and trade. *London*, 1888. 8°.

HOLLINGSWORTH (A.).—Blue and white china. *London*, 1891. 12°.

ARKWRIGHT (W.).—Catalogue of the Oriental collection. *London*, 1893. 4°.

BURLINGTON FINE ARTS CLUB.—Catalogues of Oriental porcelain. 1895-96. 4°.

HUISH (M. B.).—Chinese snuff bottles. *London*, 1895. 16°.

GULLAND (W. G.).—Chinese porcelain. *London*, 1898. 8°.

TRAPNELL (A.).—A catalogue of Chinese porcelain. *Bristol*, 1901. 4°.

MONKHOUSE (C.).—Chinese porcelain. *London*, 1901. 8°.

GODMAN (F. du Cane).—The Godman collection of Oriental pottery. *London*, 1901. Fol.

VEITCH (G. T.).—Catalogue of a collection of Chinese porcelain. *Birmingham*, 1902. 8°.

BRINKLEY.—Ceramic art of China. *London*, 1904. 8°.

BUSHELL (S. W.).—Chinese art. *London*, 1904-05. 8°.

HODGSON (Mrs. W.).—How to identify old Chinese porcelain. *London*, 1905. 8°.

DUVEEN (Bros.).—Catalogue of Chinese porcelain. *London*, 1905. 8°.

CRISP (F. A.).—Armorial china. *London*, 1907. 4°.

BUSHELL (S. W.).—Chinese porcelain. *Oxford*, 1908. 4°.

BLACKER (J. F.).—Chats on Oriental china. *London*, 1908.

MEW (E.).—Old Chinese porcelain. *London*, 1909. 8°, pp. 100; with 16 pls.

France.

DU HALDE (Père).—Histoire de la Chine. 1730. 8°.

D'ENTRECOLLES (Père).—Lettres sur la fabrication de la porcelaine en Chine. *Toulouse*, 1810. 8°.

JULIEN (S.).—Histoire de la fabrication de la porcelaine chinoise. *Paris*, 1856. 8°.

FEUILLET de CONCHES.—Les peintres Européens en Chine et les peintres Chinois. *Paris*, 1856. 8°.

JACQUEMART (A.).—Catalogue de la collection de Mme. Malinet. *Paris*, 1862. 8°.

GERSPACH.—Notes sur la céramique chinoise. *Paris*, 1877. 8°.

DUSARTEL.—La porcelaine de Chine. *Paris*, 1881. 4°.

—— Collection Du Sartel. Catalogue of sale. *Paris*, 1882. 4°.

PALÉOLOGUE.—L'art Chinois. *Paris*, 1887. 8°.

GRANDIDIER (E.).—La céramique chinoise. *Paris*, 1894. 4°.

VOGT (G.).—Recherches sur la porcelaine Chinoise. *Paris*, 1900. 4°.

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FRISCH (A.).—Farbige Vorlagen. *Berlin*, 1889. Fol.

MEYER (A. P.).—Lung-ch'üan-Yao; oder altes Seladon Porzellan. *Berlin*, 1889. 4°.

HIRTH.—Chinesische Studien. *München*, 1890. 8°.

MÜNSTERBERG (O. von).—Bayern und Asien. *Leipzig*, 1895. 4°.

OHLMER (E.).—Führer durch die Olmer'sche Sammlung. *Hildesheim*, 1898. 8°.

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Switzerland.

RÉVILLOT de MURALT.—Collection de porcelaines anciennes de la Chine et du Japon. *Genève*, 1901. 4°.

U.S. America.

HIPPISLEY (A. E.).—Catalogue of the collection of Chinese porcelain. *Washington*, 1890. 8°.

HOLCOMBE (Chester).—Ancient Chinese porcelain belonging to G. A. Hearn. *New York*, 1894. 8°.

GETZ (B.).—Collection of Chinese porcelain loaned by A. Garland. *New York*, 1895. 8°.

—— The Macomber collection of Chinese pottery in the Boston Museum of Fine Arts. *Boston*, 1909. 8°, pp. 83; with 7 pls.

—— Chinese porcelain collected by Mr. and Mrs. Ch. P. Taft. *New York*, 1904. 4°, pp. 127; with 33 pls.

WALTERS (Collection W. T.).—Oriental ceramic art. *New York*, 1895. Fol. (Text by **S. W. Bushell.**)

WARREN (Collection G. B.).—Antique Chinese porcelains. *Boston*, 1902. 8°.

LAUFER (B.).—Chinese porcelain of the Han Dynasty. *Leiden* and *New York*, 1909. 8°, pp. 339; with 75 pls. and text illustrs.

EGYPTIAN AND ARABIAN.

It is to the tombs of ancient Egypt that one must turn to find the earliest evidences of advanced and refined technique in the productions of the fictile art. In many other lands the practice of making vessels of burnt clay loses itself in the mist of inscrutable antiquity. But everywhere common terra-cotta seems to have for long satisfied all requirements, and thousands of years had to elapse before any appreciable alteration was introduced in the rudimentary processes adopted at the very outset. History demonstrates that the Egyptian potter had mastered the secrets of compound bodies, shining glazes, and brilliantly coloured enamels long before they were known by any other nation. Such portions of his art as did not die with him, he bequeathed to a long succession of disciples. The potters of Assyria and Persia profited by his teaching. The Rhodians and the Moors of Spain received the secrets in their turn, and handed them over to the majolists of Italy; finally through these latter all the faïencers of Europe obtained their share of the Egyptian tradition. A fascinating history is still to be written which would deal with the pottery of Egypt made 3,000 years before our era and follow its development till the period of Roman domination. There is a mighty array of disconnected examples to be picked up and linked together into a continuous chain. At one end should be placed the plain terra vessels common to all primitive civilisations. To these would soon succeed the objects made of a siliceous material, coated over with transparent glazes of various colours. The climax of that period of manufacture is the production of a turquoise blue of which no other artificial compound has ever equalled the brilliancy. Many might be the variations noticeable in the making of Egyptian pottery until we should come to the end of the chain, occupied by the still imperfectly known polychrome vases of Alexandria, on which we find the plastic form of Greek art united with effects of colours obtained from the variegated glasses, for which the local glass-makers were so justly celebrated.

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The want of a special book on the pottery of ancient Egypt is scarcely supplied by the numerous works published by the learned Egyptologists of all countries. It is a laborious task to go through the contents of the ponderous tomes of Denon (V.), *Voyage dans la Haute et la Basse Egypte;* Rosellini (J.), *I monumenti dell'Egitto;* Lepsius (C. R.), *Denkmäler aus Aegypten*, and many others, for a comparatively small crop of ceramic objects. If it be true that each of these works contain a certain quantity of vessels and figures of terra-cotta and porcelain, in none of them, on the other hand, are they presented with an attempt at a classification which would make these examples illustrate the march and progress of the potter's art in the land of the Pharaohs; none of the authors has considered their immense variety from the ceramic point of view. We shall not, therefore, overload this section with the titles of the books of travel or of pure antiquarian interest which can be found in the catalogues of archæological works.

In the present section, all the works on the pottery of Egyptian and Arabian origin, ancient and modern, have been grouped together.

BOURGOIN (J.).—Les arts Arabes. *Paris*, 1873. Fol.
—— Les éléments de l'art Arabe. *Paris*, 1879. 4°.
DEMMIN (A.).—Thonwaaren von Kench und Sciout. (In *Keramische Studien.*) 1881.
PERROT et **CHIPIEZ.**—A history of art in ancient Egypt. *London*, 1883. 8°.
—— A history of art in Phœnicia. *London*, 1885. 8°.
PETRIE (W. M. Flinders).—Pottery of ancient Egypt. *London*, 1883. 8°.
—— with **SMITH** and others.—Naucratis. *London*, 1886-88. 8°.
—— with **GRIFFITH** and others.—Kahun, Gurob, and Awara. *London*, 1890. 8°.
KARABACEK.—Zur muslimischen Keramik. *Wien*, 1885. 4°.
LA BLANCHÈRE (de).—Carreaux de terre cuite découverts en Afrique. 1888. 8°.
PRISSE d'AVESNE.—La décoration arabe. *Paris*, 1888. 4°.
BÜHRER (K.).—Aegyptische Bauertopferein. *Aarau*, 1889. 8°.
GAYET.—L'art arabe. *Paris*, 1893. 8°.
—— La faïence dans l'antiquité égyptienne. *Paris*, 1894. 8°.
DE MORGAN (W.).—Report on the feasibility of a manufacture of glazed pottery in Egypt. *Cairo*, 1894. 8°.
BURLINGTON F. A. C.—Exhibition of the art of ancient Egypt. *London*, 1895. 4°.
DE MORGAN (J.).—Les origines de l'Egypte. L'age de pierre *Paris*, 1896. 8°.
MASSON.—La céramique en Tunisie. *Paris*, 1896. 8°.
PETRIE (W. M. Flinders) and **QUIBELL.**—Nagada and Ballas. *London*, 1896. 4°.
HERZ-BEY.—Catalogue of the National Museum of Arab art. *London*, 1896. 12°.
VIOLARD (E.).—La céramique berbère. *Algers*, 1897. 8°.
PRICE (F. G. Hilton).—A catalogue of Egyptian antiquities. *London*, 1897. 4°.
WALLIS (H.).—The MacGregor collection. *London*, 1898. 4°.
—— Egyptian ceramic art. *London*, 1900. 4°.
FOUQUET (Dr.).—Contribution à l'étude de la céramique orientale. *Le Caire*, 1900. 4°.
QUIBELL (E. J.).—Hierakoupolis. *London*, 1900. 4°.
RANDALL-MACIVER and **WILKIN.**—Lybian notes. *London*, 1901. 4°.
PETRIE (W. M. Flinders).—Abydos. 1902. 4°.
BISSING (W. von).—Fayence Gefässe. *Vienne*, 1902. 4°.
EDGAR (C. C.).—Greek moulds for bronzes and terra-cottas. *Le Caire*, 1903. 4°.
SARRE (F.).—Islamische Thongefässe. *Berlin*, 1905-8. 4°.
MIGEON (G.).—Manuel d'art Musulman. *Paris*, 1907. 8°.

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INDIAN.

Either the skill of the Indian potter has not yet been revealed to us to its full extent, or else, what is more probable, his art never rose above the current production of decorative tiles and of a pottery of the domestic class. For a better kind of ware—highly decorated porcelain and faïence were highly appreciated and extensively used by the wealthy classes—India remained for centuries tributary to the Chinese and Persian makers. All ceramic historians who have been at the trouble to gather and describe examples of a porcelain, the decoration of which seemed to indicate an Indian origin, and on that score have constituted in their books a special section of Indian porcelain, have, it appears, fallen into a manifest error. The question having been thoroughly investigated by the local societies of antiquaries, it has been established that in consequence of the complete absence of the necessary clays and raw materials all through the breadth and length of the Indian territory the manufacture of porcelain could not have been, and in fact never was, carried on in the country. Numerous as are the porcelain vessels that one sees affecting the Indian shapes and painted with Indian decorations, reliable authorities assert that all such pieces were imported goods coming chiefly from China, where they were expressly made for the Indian market from models supplied by the importers.

WALSH (M.).—Observations relating to brick-making in Western India. *S.l., n.d.*

—— Indian ceramics. Report on the Bombay pottery in the South Kensington Exhibition. 1871. Sm. fol.

—— London Intern. Exhibition. Indian department. Catalogue. 1871. 8°.

BADEN POWELL (B. H.).—Handbook of the manufactures and arts of the Punjab. *Lahore*, 1872. 8°.

FALCONNET (P. de P.).—Brick and tile-making at Allahabad. *Roorkee*, 1874. 8°.

JAGOR (F.).—Die Herstellung swarzer Thongefässe in India. *Berlin*, 1879. 8°.

BIRDWOOD (G. C. M.).—The industrial arts of India. *London*, 1880. 8°.

BROWN (J. W.).—Catalogue of the Calcutta Exhibition. 1882. Fol.

DICKSON (W. P.).—Report on pottery at the Punjab Exhibition. *Lahore*, 1883. 4°.

ANON.—Permanent photographs of Madras and Burmese art ware. *London*, 1886. 4°.

KIPLING (J. L.).—The Mooltan pottery. *London*, 1886. 4°.

FRANIJI PESHOLANJI BHAMGARA.—Indian art pottery. *London*, 1888. 4°.

ANON.—Ornamental tiles collected by the Afghan Boundary Commission. *London*, 1893. Fol.

HALLIFAX (C. J.).—Monograph of the pottery and glass industry of the Punjab. *Lahore*, 1892. Sm. fol.

TAW SEIN-KO.—Monograph of the pottery . . . of Burma. *Rangoon*, 1895. 8°.

DOBBS (H. R.).—The pottery of the North-West Provinces and Oudh. *London*, 1897. 4°.

HOLDER (E.).—Madras pottery. *London*, 1897. 4°.

HOERNLE (R.).—A report on the British collection of antiquities from Central Asia. *Calcutta*, 1899-1902. 8°.

JAPANESE.

A much wider range of trustworthy information can now be obtained from Japan than from China on the subject of the national ceramics. Book instruction, for instance, which fails us almost entirely in the latter case, has become easily available in the former.

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We possess accurate translations of comprehensive treatises, written expressly for our benefit by Japanese authorities, and authentic specimens of the various styles of the ware they describe have been pointed out to us so as to render any uncertainty impossible on many important points. The international exhibitions have been the means of throwing European collectors in communication with the learned specialists, sent over as commissioners by the Japanese Government. They were eager to gather all possible particulars regarding the origin and the manufacture of our industrial and artistic productions, and, in exchange for the knowledge they obtained from us, they did their best to answer all the questions that were put to them respecting the history and present conditions of the corresponding arts and industries in their own country. To these circumstances we owe the Reports on the exhibition of 1878 by MM. Matsuga and Maeda, as also the MS. written by Mr. Shioda, and published by Mr. A. W. Franks in 1880; not to speak of a few other works and occasional articles contributed to periodicals, containing historical sketches of their old fabrics, and detailed accounts of the manufacture as it is carried out in Japan at the present day. Coming from such an unimpeachable source, these publications have paved the way towards further studies, and will always be profitably consulted.

England.

AUDSLEY (G. A.).—Notes on Japanese art. *Liverpool*, 1872. 4°.

—— Catalogue raisonné of the Oriental exhibition of the Liverpool Art Club. *Liverpool*, 1872. 4°.

—— Blue and white. Catalogue of sale. *Liverpool*, 1878. 8°.

—— and **BOWES.**—Keramic art of Japan. *London*, 1875. 4°. 2nd ed., 1881. 4°.

ARCHER (T. C.).—Oriental art in Liverpool *Liverpool*, 1874. 4°.

ALT (W. J.).—Catalogue of a collection of articles of Japanese art. *London*, 1876. 8°.

ALCOCK (Sir K.).—Art and art industries in Japan. *London*, 1878. 8°.

FRANKS (A. W.).—Japanese pottery. *London*, 1880. 8°.

DRESSER (C.).—Japan: its architecture, art, and art manufactures. *London*, 1882. 8°.

BOWES (J. L.).—Japanese marks and seals. *London*, 1882. 4°.

—— Japanese pottery. *Liverpool*, 1890. 4°.

—— Handbook to the Bowes Museum. *Liverpool*, 1890. 12°.

—— A vindication of the decorated pottery of Japan. *Liverpool*, 1891. 4°.
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REIN (J. J.).—The industries of Japan. *London*, 1889. 4°.

REGAMEY (F.).—Japan in art and industry. *London*, 1893. 8°.

LAWRENCE (Sir Trevor).—Catalogue of Japanese works of art. *London*, 1895. 4°.

TOMKINSON.—A Japanese collection. *London*, 1898. 4°.

BRINKLEY.—Ceramic art of Japan. *London*, 1904. 8°.

MEW (E.).—Japanese porcelain. *London*, 1909. 8°, pp. 96; with 16 pls.

France.

MATSUGA et MAEDA.—Porcelaines et faïences japonaises. *Paris*, 1878. 8°.

MATSUGA.—Le Japon à l'éxposition universelle. *Paris*, 1878. 8°.

GONSE (L.).—L'art Japonais. *Paris*, 1883. 4°.

OUEDA.—La céramique japonaise. *Paris*, 1894. 12°.

MILLOUÉ (L. de).—Guide illustré du musée Guimet. *Paris*, 1897. 12°.

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ZIMMERMANN (E.).—Koreanische Kunst. *Hamburg*, 1895. 4°.
BRINCKMANN.—Kensan . . . Japanische Töpferkunst. *Hamburg*, 1897. 8°.
MUNSTERBERG (O.).—Japanische Kunstgeschichte. *Braunschweig*, 1907. 4°.

Holland.

SIEBOLD (Fr. von).—Keramiks. (In *Nippon Archiv*, etc.) *Leiden*, 1832. Fol.

Japan.

SEN-RIOU-SHI.—The secrets of the Rakou porcelain. (In Japanese.)
MAMPO ZENSHO.—Cyclopedia of arts. *S.l.*, 1694. 8°. (In Japanese.)
SHOKO ROJIN.—Collection of famous utensils, for the most part used in the tea ceremony. (In Japanese.)
NINAGAWA-NORITANÉ.—Notice historique sur les arts et les industries japonais. *Tokio*, 1876-79. Obl. fol.
SIEBOLD (H. von).—Notes on Japanese archæology. *Yokohama*, 1879. 4°.
MORSE (E.).—Shell mounds of Omori. *Tokio*, 1879. 8°.
KOGEI SHIVYO.—Handbook of the Tokyo Nat. Museum. Sever. Edit. 8°. (In Japanese.)

U.S.A.

JARVIS (J. J.).—A glimpse on the art of Japan. *New York*, 1876. 16°.
GRIFFIS (W. S.).—The Mikado's Empire. *New York*, 1878. 8°.
MORSE (E.).—Old Satsuma. *New York*, 1888. 8°.
—— Morse collection. See **Baxter.**
—— Review of the work of J. L. Bowes. *Salem*, 1891. 8°.
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A lateral branch of Egyptian ceramics, the potters' art of ancient Assyria and Persia, has developed higher proportions than the parent trunk had ever attempted to attain. We mean in its application to architectural decoration. The colossal friezes of enamelled bricks which embellished the walls of the Ninivian palaces and of the monuments lately discovered at Suza have no equivalent in any other city of the old world. One may say that the work of the Persian potter is, indeed, an art of its own. Few as are still the

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examples of it which have come to our knowledge, they are sufficient to give us an idea of its magnitude. It is to be expected that the campaigns of excavations will soon be resumed in a land where they have already yielded such wonderful results. They will bring to light a large crop of materials for the publication of many a splendid volume which will place under our eye a style of polychromic decoration departing entirely from the notions that our previous studies of classical architecture had allowed us to form.

European art has much to learn from a thorough appreciation of the harmonious combinations of graceful lines and bright colours, so strikingly displayed upon the tile-clad surface of the rich mosques and proud mansions of the mediæval period still standing in the ancient towns of Persia. Odd tiles, fragmental friezes, and isolated panels, well calculated to excite our admiration, have come into our hands. But if a few of them have been reproduced in the books devoted to Oriental art, we have to regret that in very few instances is the complete design of which these tiles form part to be found in any of those books. It is a want that deserves to be gratified. Any work which should give us satisfactory illustrations of the whole ornamental scheme imagined by the fanciful tile-makers of Persia would be sure to be favourably received.

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ENGLISH.

To borrow from the scattered records of some ancient pottery manufactory sufficient material for the making of a handsomely printed volume is quite a modern conception. In England such a notion was entertained, not only at a later time, but also with greater diffidence than in France and Germany. As a consequence the list of English monographs cuts but a modest figure, when compared with the prodigious fecundity of that branch of foreign literature.

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The cause of this apparent indifference to local history must not be attributed to any want of appreciation on the part of the English amateur for the ceramic production of his own country. It is well known that the very name of porcelain has always carried with it, in England, an idea of rarity and costliness at the times when objects of the kind were only obtained from foreign parts, and that, later on, when it began to be manufactured in the country, porcelain continued to be as highly valued as ever. But for a long time specimens failed to raise, in the mind of their possessor, any curiosity as to their place of origin, the date of their manufacture, and the name of their maker. We must remember that, at that moment, all combined to leave these points in a convenient obscurity. The purchaser received no information from the merchant; this latter being most careful to conceal the sources of supply. Moreover, the china lover had always been impressed with the notion that, however beautiful in treatment might be a piece of porcelain, it was but a collective work in the completion of which any artistic individuality could have no more than an auxiliary share.

This appeared especially true with respect to the Oriental importations on which Europe had long to depend to satisfy the demand for a white and translucid ware which had come to be considered as inimitable. It was well known that porcelain came from China and Japan; but a clear distinction between the products of the two countries had not yet been established. To make an attempt at ascertaining, for the most typical groups, the periods and localities of manufacture, or the names and peculiar style of the best makers, would have been a thankless task; and no one was rash enough to undertake it. So far as the various substitutes for Oriental china, which made their appearance in the eighteenth century, were concerned, we must bear in mind that the specimens of soft and hard porcelain of European make, appreciated as they may have been, were, after all, considered in the light of happy but inferior counterfeits of the originals. The patron of home-made replicas of an unobtainable foreign model had no desire to know the name of the maker. It cannot be denied that to produce satisfactory imitations was the chief aim of the English manufacturer. His tea-sets and table-ware affected an Oriental appearance; his dainty groups and figures might have been thought to come from Dresden. He depended for success on being able to supply with a cheaper article the wishes of the purchaser who demurred to the high prices asked for foreign goods. For that reason he seldom affixed his name on the china of his own make; a pseudo Chinese sign, the saltired sword of Meissen, the crossed L's of Sèvres, or any other mark of a famous Continental factory, served much better his purpose, which was—at least at the outset—to baffle rather than assist identification. To write upon the conditions of the china manufacture in England at that period was an idea scarcely to be entertained by any contemporary. Our knowledge of all that is connected with the early days of the English porcelain has much to suffer from the want of special books printed at the time. We have to be satisfied with the scanty particulars which occur in old topographic works; not much more than the mention of some china factory, of which the author happens to record the name, when passing under review the various industries of the region.

England awoke at last to a sense of the necessity of tracing the origin and the improvement of her national arts. Historians came to the rescue, anxious to gather and coordinate all dates and facts connected with the art of the potter. This was concomitant with the spread of the collecting rage, the assemblage of ceramic specimens from all sources, and the claims of the perplexed collector, looking out in vain for the elements of a sound education. It was, for him, of the utmost importance that he should be

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enabled to disengage, from the mass of miscellaneous porcelain with which they had so far been confounded, the examples of English china, for which he was developing an undivided interest. Following a movement which had originated in France, a few writers decided to diverge from the field of general ceramic history and concentrate their study upon the establishment and vicissitudes of one particular manufactory. They hastened to give us the benefit of their researches, and English monographs succeeded to each other until all the chief centres of production had been made the subject of an exhaustive work. Their number, it is true, is far from equalling that of the monographs issued in foreign countries; in the aggregate, however, they constitute a cyclopædia of the ceramic art of England of immense value to the student. It may be said, moreover, that they compare favourably with any other as regards completeness and accuracy.

Worcester, Bristol, Derby, and other minor china factories have had their historical records strictly investigated, and the result of long and diligent researches has been set down in handsome volumes, so zealously perfected, that little has been found, ever since, that could be added to the store of information gathered by their writers.

Such works were, as we have already pointed out, a natural consequence of the newly-born infatuation for rare and valuable porcelain; they were anxiously expected by a crowd of collectors, buyers, and sellers, to whom they presented an intense, and not always unmeretricious interest.

The conditions were quite different with regard to English pottery, long neglected for the sake of Italian majolica and French faïence, the only ware made of coarse material which had then a chance to be noticed by the side of refined porcelain. If some stray example of the work of the old English potter had received admittance into a famous collection, it was an isolated specimen which either a date or an inscription, or a decorative treatment particularly elaborate, invested with exceptional value. English pottery, in all its branches, being disregarded in its own country, we cannot wonder if the foreign collector long remained unaware of its very existence; we have only to thank our own want of appreciation if it is scarcely represented in the Continental museums. Yet, from the early days of the revival of taste for ceramic art, this modest pottery could boast of having its text-books. They were written by a group of independent spirits who not only indulged in the singular pursuit of gathering the earthenware jugs, mugs, teapots, and other household crocks of our forefathers, but had, moreover, the audacity of expressing upon their merits so laudatory an opinion that it had little chance of being accepted outside their little circle. They praised the perfection of manufacture which renders the average productions of the English pot-works of the eighteenth century, superior in technical qualities to anything that was made in Europe at the same period. They could recognise in these simple, homely vessels an originality of conception and design which escaped, and still escapes, general recognition; and they rightly admired the variegated harmonies of the coloured glazes blending upon their surface. We must add that the class of pottery we are referring to was quite of a different order from the ornamental ware of Josiah Wedgwood, which had its special group of admirers.

It was a rash venture to hint at the historical interest of a slip-decorated dish or to extol the quaintness of a salt-glaze jug and the harmonious colours of a tortoise-shell tea-pot before a porcelain collector of those days. He would have answered that such specimens were only fit for a cabinet of general curiosities, where they could be placed beside a black jack or an old pewter pint-mug, to show what sort of uncouth drinking vessels satisfied the taste of our ancestors. To rescue from the gloomy darkness of

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an antiquary's emporium the disparaged earthen pots, and claim boldly for them a place in the full light, on a line with specimens of foreign pottery of recognised excellence, could only be attempted by men who had a full confidence in the ultimate success of the cause they advocated. It was accomplished by a few non-conformist and far-seeing collectors, among whom we may name A. H. Church, R. Soden-Smith, Lady Charlotte Schreiber, Henry Willett, and other kindred spirits, who soon came to the front, and standing bravely in defence of the old English pottery, protested against the neglect of which it had been the object. The boldest of the small party wrote and published books, pamphlets, and catalogues, or caused articles to be inserted in influential periodicals to further the advance of their ideas; each of them possessed a well-selected collection and could back his opinion by producing some remarkable example of the various styles of work of the old English potter. They soon attracted a respectable array of followers, easily drawn into a new pursuit which offered untrodden fields of research and an unstinted source of profitable enjoyment.

We must not forget to record the assistance that the movement received from the small but representative show exhibited in the Jermyn Street Museum, and particularly from the admirable catalogue in which the theretofore nameless products of disregarded handicrafts were correctly named and described with a care usually reserved for specimens of repute and of good market value. The collection, originally brought together by an old Burslem manufacturer who wanted to illustrate the progress of the art in the Potteries district, was no doubt the fixed point from which radiated those formed, later on, on a similar plan, and it has contributed not a little to the spreading of a new form of the collecting rage. But, if our old pottery is now recognised as a stout branch of the great ceramic tree among the English-speaking nations, if the day is, as we think, close at hand when it will at last assume the place it deserves to occupy in foreign museums, the credit of having introduced it to the collector's world must be given to the rare admirers of the early days, who loved it for its own sake, and did not hesitate to put into print the newly-born notions which now unite so many converts.

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c.—WEDGWOOD WARE.

Shortly after the death of Josiah Wedgwood, the glory of a name, which once promised to be perennial, had unexpectedly been allowed to fade. Not that it was quite forgotten, but the tribute that the historian owes to the memory of all great men had not been paid in due time; the book which enshrines, for the benefit of succeeding generations, the thoughts and deeds of a departed celebrity was wanting in the case of the most illustrious of all English potters. The universal spread of his fame suffered from this deficiency. All that could be found relating to the man and his work was limited to some incomplete notices inserted in the local histories of Staffordshire and the few short biographic articles which appeared in the British cyclopædias. Writers had been found to prepare and give us an account of the life of many of his contemporaries whose achievements, however creditable they may have been, cannot be compared, in their beneficial result, with what Wedgwood had accomplished when "he transformed, through his genius and energy, an insignificant trade into one of the mighty industries of his country." No one had ever thought of collecting the materials for a life of Josiah Wedgwood, and of writing it down while his memory was still fresh in the mind of his surviving friends.

One may say, as an excuse for that apparent neglect, that his death occurred at a perturbed and disastrous period. So engrossing were the political events of the time that all questions of national art and industry had to give way before preoccupations of a more vital order. Any attempt to direct public attention to such a subject as the merits of English pottery would have appeared, to say the least, inopportune. Towards the middle of the nineteenth century a change in the right direction had, however, taken place. A gradual improvement in the artistic taste of the cultured classes of society brought about a fairer appreciation of the long disregarded productions of the minor arts. The refined pottery of the old Etruria works came naturally to the front. Before the best specimens of it had obtained a high market value, a group of clear-sighted connoisseurs had began to gather them quietly, and important collections were soon formed. These early collectors constituted a limited circle, working together and with the same end in view. A highly-spirited young lady, already known in the literary world, Miss E. Meteyard, associated herself, heart and soul, with the movement. She soon learned, through her constant intercourse with the members of the circle, to fully appreciate the works of Josiah Wedgwood, and regretted with them the neglect in which the name of their maker seemed to have fallen. It was under these circumstances that Miss Meteyard laid down the plan of the great work which was to be the outcome of the brilliant

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revival of the taste for old Wedgwood ware, and remain the highest consecration of the genius of our greatest potter.

On the occasion of the inauguration of the Wedgwood Institute at Burslem, in 1863, W. E. Gladstone gave utterance, for the first time in public, to the feelings just awakened among the select few. In a memorable address, he sketched with broad and masterly strokes, an inspiring picture of the noble character of Josiah Wedgwood, and the commanding voice of the great orator claimed for the man they were glorifying on that day a seat of honour in the Walhalla of English worthies.

Soon afterwards came the publication of Miss Meteyard's *Life of Wedgwood*, a most conscientious and exhaustive work. In the completion of that biography, as well as in the production of the many volumes on Wedgwood ware she brought out in succession, the author seems to have drained to the last drop all possible sources of information. All subsequent biographers, although differing in some respect from her personal appreciation of the character of her hero, have found little to add to the fundamental knowledge of the subject, for which they were indebted to her book.

Wedgwood ware can be admirably reproduced in photography. There is no lack of excellent albums, which, taken in connection with the illustrated catalogues of the special collections, may allow even a foreign amateur insufficiently acquainted with the originals to form a correct idea of these typical examples of English pottery in its highest form. To increase by further publications our store of richly illustrated volumes seems well nigh superfluous. But we may still expect that many a book will be written as a new attempt to depict the multiple sides of Josiah Wedgwood's striking personality. More than one of his admirers might fairly assert that, although the genius of the great potter may now be adequately appreciated on the industrial and technical aspects under which it has hitherto been considered, much has still been left unsaid that would depict the man as an artist, a scientist, and a philosopher. On the other hand, his name may have to bear the attacks of some cynical detractor, the evil-minded spirit who revels in soiling and tearing to pieces any mantle of glory, and manages to turn it inside out, in order to show that there are holes in the lining. Any attempt in that direction should be treated with contempt. What we mean to say is that the previous biographies have by no means completed the work that has to be done. Many a portrait must still be painted and hung up in the gallery. Each of these presentments being bound to reflect something of the many-coloured rays under which the painter has examined the subject. An ever-growing display of images of the kind will afford ample materials for the maintenance of a captivating controversy.

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FRENCH.

Modern technology is indebted to the French vocabulary for the use of the terms "Ceramic" and "Ceramic Art," as employed to express the collectiveness of all branches of knowledge—historical as well as technical—that pertain to the art of the potter. It is also in France that the archæological researches, directed at first towards laying the foundations of general history, were extended to the separate investigation of the vicissitude of a particular place of manufacture. The first exhaustive monographs of ancient factories are due to French writers. In the works of André Pottier, Du Broc de Sèganges, B. Fillon, and others, foreign historians found the guiding light which showed the way to the production of many a volume of local history, framed on the plan adopted for these inspiring models.

Scientific and literary France was at that moment entering a state of progressive renovation which affected the march of every isolated branch of study. The commonplace words, "Pottery" and "Porcelain," were beginning to call to mind something better than vulgar articles of daily use, or of household decoration; the existence of a ceramic art had just been revealed. New as the notion was of finding art in pottery, it was readily accepted, for it opened vistas of fascinating discoveries. It took public fancy, as it were, by storm. Never was the infatuation for the hoarding up of earthen vessels and the hankering for the acquirement of special knowledge, to approach the degree of intensity it reached in those dawning days of ceramic collecting and ceramic literature. The publications of general and local histories succeeded to each other, and every new

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work was eagerly read by the amateur craving for more learning. It was agreed that henceforth the noted craftsmen who had distinguished themselves in the pursuit of their calling were to be considered not simply as skilled operatives, but, in some cases, as truly great artists. As to the technical achievements of the practical ceramist, heretofore disregarded as mere empirical recipes, they were to be recognised as belonging to science proper. The claims to the highest degree of recognition was, in the case of each master, to be established by the research and examination of his best works. Old records were ferreted out; specimens of uncertain origin had to be critically examined; styles of manufacture, marks and monograms accurately determined. In short, materials had to be gathered from all sides to assist the pioneers of ceramic history in their labour. It will be seen that there was sufficient novelty of aim and scope in such a synopsis of studies to put many a learned writer on his mettle.

The collected accumulation of ancient faïence and porcelain ready for those who were prepared to gather it was so enormous as to appear at first almost inexhaustible. France has, probably, produced a larger quantity of ornamental pottery than any other country in Europe. All possible kinds of manufacture have been, at one time or other, carried on with success in the French provinces. To institute a preliminary consideration of the state of the industry at the successive periods, as evidenced by the immense store of actual works and documentary records handed down to us, was, indeed, for the intending historian, travelling through a land of plenty. From a host of inviting subjects offering themselves to his choice, he could select the most attractive, or the one he could treat most successfully. As a matter of course, the earliest writers fixed their attention upon the most important centres of production, and indited the most interesting chapters of the story. In this way, Nevers, Rouen, Moustiers, etc., were dealt with independently. The cake had been divided by knowing ones; they secured the largest slices, and left only broken crusts and minute crumbs to their successors. When everything seemed to have been said concerning the chief centres of production, their history and the influence they had exerted on the improvement of the national industry, the course of study had to be diverted into minor channels. The individual part that many a factory of a more modest order had played in the general advance of the art began to be investigated. Once engaged on such a wide subject, the publication of notices and monographs increased with astounding rapidity.

We feel indebted to the eccentric collector, who,—having gathered in his distant province interesting specimens of a ware which still wanted the sanction of the general public to be classed and appreciated,—wrote upon its merits a paper that made it known as it deserved. Our thanks are due to the discoverer of the small pot-works which had subsisted in pirating the patterns originated in the best factories, and who warned his brother-collectors that all faïences decorated in a well-known style were not bound to be genuine Rouen, Nevers, or Moustiers.

But by the side of these conscientious and instructive publications we find many that can scarcely serve any purpose. Of that kind are the fully-detailed accounts of small works which simply made mustard pots and preserve jars; the pretentious pamphlets written to demonstrate the non-existence of works supposed to have flourished; and sundry other contributions abounding in inaccuracies, false statements, and inane discussions.

The first duty of a bibliographer is to record the title of every book that comes within the range of his subject; the second is to supplement it with a descriptive notice. But if such notices are to be of any use, they must faithfully indicate the value and peculiar features of every volume and pamphlet. We have endeavoured to satisfy this requirement as far as it lay in our power in the first part of this work.

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C.—HENRI-DEUX WARE.

In Willemin's *Monuments français inedits*, published in 1839, André Pottier called, for the first time, the amateur's attention to a remarkable series of earthenware pieces, unique of their kind, of which he described twenty-five specimens. But he hazarded no speculations as to the place of manufacture of that ware and the name of its maker. Since then, many endeavours have been made to clear up the mystery, and the whole range of possibilities has been keenly scrutinised with the view of presenting a satisfactory solution to the problem. H. Delange proposed that it should be attributed to Girolamo Della Robbia, who worked in Paris as potter to King Francis I. Tainturier thought that it might have been the work of two other Italians, also settled in France at the same period, Ascanio and Paolo, both pupils of Benvenuto Cellini. Judging from the style of its decoration, which recalls the typographic and bookbinding ornaments of contemporary times, A. Bernard presented the notion that Geofroy Tory, printer, engraver, bookbinder, and, some say, also a potter, must have had a hand in the making of these pieces. In England, a few connoisseurs, comparing the yellowish clay with which they are made with that of the early cream colour, went so far as to pretend that they were of English origin. At last B. Fillon brought forth the Oiron theory. It was so cleverly built up that, for one moment, it rallied all dissidents, and seemed to close the controversy for ever. But E. Bonnaffé, in his turn, supplied a very different solution of the enigma. His discovery of the inventory made after the death of François de la Trémouille threw the Oiron theory into the shade. This inventory contained the mention of four

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pieces, the description of which appears to agree with the best examples we possess of the ware, and which are designated as being made of "Saint Porchaire's Clay." As the village of Saint Porchaire is situated in the very district in which the greater number of these pieces have been discovered, and as, moreover, pottery is known to have been made in the place, there was little reason to look anywhere else for the origin of these puzzling productions of old French ceramic art. Lately, however, some report has been circulated concerning some pot-works known to have existed not far from Paris, where a very remarkable ware was produced at the Renaissance period; it is said that, as none of the productions of those works have ever been identified, they might well be represented by the so-called Henri-deux ware. More surprises may still be in store for us; many other suggestions may still be presented; the question is certainly well worth settling, and the last word has not been said which shall set all uncertainty at rest.

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d.—PALISSY WARE.

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e.—SÈVRES PORCELAIN.

If all the intrinsic qualities which find each their supreme expression in one distinct class of the ceramic art could be crystallised into a single object, if we were asked to name the fictile production which shows the nearest approach to the realisation of an unattainable ideal, a vase of Sèvres porcelain would, unhesitatingly, present itself to our mind. Is it not in a choice specimen of the ware that we see preciousness of substance and elegance of form—glowing harmonies of colour and artistic treatment united to a degree that has never been reached in any other kind of pottery?

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In exchange for a vase of Sèvres—if such a thing could have existed in olden times—a Greek would have given the finest of his Corinthian Amphoras; a Roman would have parted from his most costly murrhine; at the sight of such a treasure, the Florentine Prince might have turned away, sorely disappointed, from the gorgeous garnish of majolica dishes presented to him by his liege-men, the potters of Cafaggiolo; and the Chinese Mandarin, so proud of his ancient King-te-Chin white and blue, could have begun to doubt whether his porcelain, so far of matchless beauty, had not now a dangerous rival in the Occident.

The transcendental superiority evinced by the soft china of Sèvres is the product of a skilful combination of concordant processes already in practice in the kindred arts then flourishing in the kingdom of France. We cannot say that any of the technical processes employed in the factory, and brought there to the highest pitch of perfection, did actually originate in the place. Saint Cloud, and shortly afterwards, Chantilly, Mennecy, and Vincennes had already produced a soft paste so perfect in its composition that it left little room for improvement. The brightest tints of the grounds, the most delicate shades of colours were not unknown to the enamellers who, for centuries before, had passed as master in the art. As to the superlative merit of the artistic productions, it had its source in the effective collaboration of the best sculptors and painters of the times, who not only supplied models and designs, but also watched over their proper execution; a host of valiant auxiliaries, on which the direction depended to guide the efforts of the permanent staff of skilful operatives and artists. It was under such exceptional conditions that a ware was produced at Sèvres, exhibiting a degree of refinement and perfectness unequalled by any other. We may well be surprised that such an incontestable and uncontested supremacy has not yet received its final consecration in the bringing out of a standard book, entirely devoted to the glory of the national factory of French porcelain; a work which by its comprehensiveness and the high style of its production would be worthy of the subject. Now, when we come to run our eye upon that part of the bibliography that relates to Sèvres porcelain, we find it occupied by a tolerably long list of official acts and documents, catalogues of collections, essays, and detached articles—a satisfactory proof that the subject has not been altogether neglected,—but the paragon volume, the *Magnum Opus*, we should like to find there, is conspicuous by its absence.

Surely a sufficiency of materials has been accumulated by this time to facilitate the completion of a monograph that should equal, if not outshine, in typographic beauty as well as in narrative interest the finest ceramic book that has ever been printed. We cannot rest satisfied with a stock, however large, of documents and pamphlets. Were they all easily obtainable—which is far from being the case—it would be a long and tiresome labour to extract from each of them the particular portion which is not repeated in all the others. This work of compilation and co-ordination should be done for us by a competent pen. The result would form a monograph exhaustive and definitive. To all that is known about the history of the manufactory—and the sum of it is considerable—should be added such minor information as can be gathered from many still untried sources. It is, moreover, indispensable that it should be profusely illustrated with coloured plates, representing the choicest examples of the various periods of manufacture, which the modern processes of photo-chromy would render with absolute perfection.

Shall we ever see the realisation of the noble volume of which we have just sketched an imaginary description? All lovers of fine porcelain are waiting for it. Up to the

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present day, however, no writer has been found willing to devote to the undertaking the necessary amount of talent and energy; no publisher has ever come forward ready to run the risk of an uncertain speculation. A well-meant, but clearly inadequate effort was attempted a few years ago in that direction by E. Garnier. The scheme was an ambitious and praiseworthy one, but the execution remained far behind what might have been expected.

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See also **General Histories of the Ceramic Art—Biographies—Catalogues of Collections, Sales,** and **International Exhibitions.**

f.—PATRIOTIC FAÏENCES.

It is highly probable that if Champfleury, the sturdy champion of the popular ware of the period of the great Revolution, had not rescued in good time the remaining specimens of it still in use in the farmsteads and cottages of the French provinces, they would all have been destroyed before any of the squeamish collectors of the old artistic faïence would have thought it expedient to secure a single example of the kind. No books would certainly have been published on the subject.

As one of the leaders of the newly-born "Realistic school" of literature and art, Champfleury was penetrated with a sincere love of all work that bore the impress of naturalism and sincerity. He displayed a marked partiality for every article of adornment intended for the use of the peasant. The quaint crockery of the cottages had for him a special attraction. He rejoiced to see that the modest ware was no longer decorated, like its predecessors, with Italian arabesques or German scrolls, but was made interesting with subjects of a purely French character, social emblems, revolutionary devices, or topical caricatures. For long he gathered, in out-of-the-way villages, all pieces that came within that description, regardless of the place to which they belonged. The bachelor's quarters, in which he stored his plentiful harvest, had soon become too small to contain it all. Every available place, on the walls, even on the ceilings, disappeared under a covering of "patriotic" plates and dishes. For long Champfleury remained the unique admirer of what he called his rough gems of the national art. His friends laughed heartily at the uncouth assemblage, and attributed the cause of such an unprecedented choice to harmless monomania.

Out of that apparently worthless piling up of peasants' crockery—the finest example of which had been obtained for a few sous—a distinct class of French pottery was, however, to be formed, which would have its exclusive collectors and special historians. A large percentage of the pieces in Champfleury's possession bore emblems and inscriptions connecting them with the course of events which began, in 1789, with the Declaration

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of the Rights of Men, and culminated in the proclamation of the Republic, in 1793. When all the chief types had been duly classified and chronologically arranged, it was found that all the social reforms that had been accomplished, all the aspirations that came out of the very heart of the nation during these stirring times, had all been recorded, almost without interruption, upon the earthen vessels of the people. One might imagine that the village patriot could call to memory all the phases of the revolutionary drama, in which he had been an actor or a spectator, simply at the sight of the painted plates staged upon his modest dresser. Henceforth a keen historical interest was attached to the faïence to which Champfleury had applied the term of patriotic, and no one laughed any more at the childish images through which the épopée of the Revolution could be reconstituted.

The infatuation which raged at one moment for collecting Patriotic faïence has now considerably abated. There should be no question of ever placing a specimen of the kind by the side of the masterpieces of the ceramic art; but they will always be appreciated as illustrating an eventful period of French history, and they may be considered in the same light as the contemporary trade tokens and the chap-books, so much valued as complements to an historical collection.

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GERMAN.

Pottery and Porcelain.

Germany had good cause to be proud of having been the birth-place of the European manufacture of hard porcelain. One might expect to find some references to the glorious event in the writings of the time. It is somewhat surprising to find that there is no contemporary record of the exact circumstances which led to the discovery or the manner in which work was conducted in the early days of the Meissen factory, and that of the first examples of porcelain that were produced there we have no accurate description.

In all likelihood the mysterious doings of the operatives sequestered within the high walls of the Albrechtsburg were the talk of the town. Curiosity, on the alert, was ready to pounce upon any scrap of information that would leak out; much must have transpired

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that was supposed to be jealously guarded. Although every man who worked within the precincts was sworn to secrecy, not a few of the leading workmen managed to escape at intervals, carrying away such part of the processes as they had been able to master. All particulars they were willing to communicate to anxious inquirers were circulated in confidence from mouth to mouth, and no one dared to write or print any account of what he had heard about the new porcelain and its manufacture. The factory had been established under the direct patronage of the Elector of Saxony, and all secrets connected with it were held to be State property. Whether it is to be attributed to the fear of incurring the penalty attached to the disclosure of these secrets, or simply because they were but imperfectly known, it is certain that all contemporary writers have been silent on the subject.

To assert their claim to an invention which was the envy of all European nations, the Germans thought it sufficient to continue steadily the making of their unrivalled porcelain; this was, after all, better than to publish a book on its merits. It was left to a Frenchman, Comte de Milly, to popularise the so-called mysteries of porcelain manufacture, first in a MS. memoir read by him before the Academy of Sciences in 1771, and later on in a volume entitled *L'art de la Porcelain*, published in 1777. The author relates, in the preface, that his position as a diplomatic agent at the Court of Stuttgart obtained for him exceptional facilities to visit the factories of Würtemberg and to watch all the technical processes in operation therein. He made a judicious use of the information he received in this way, collecting his notes into the form of a practical treatise. Upon two points he is, however, reticent. He does not disclose the name of the factory where he obtained his technical knowledge—we have since heard that it was Ludwigsburg—nor does he specify the nature of the raw materials employed, referring to them under the generic name of "clay" and "quartz." But such a remnant of respect for the traditional mystery could not embarrass at that moment any one conversant with the art of pottery. The success of Comte de Milly's work was immense; within a few years translations of it appeared in several countries.

To make up for the want of printed matter relating to the minor porcelain works established all over Germany in competition with the Meissen factory, written documents, official acts, and business papers, discovered in profusion in the provincial archives, came to throw full light on their history. For long, German porcelain was collected—with the exception of the productions of the leading centres, easily recognised—somewhat indiscriminately. Little or nothing was known about certain distinct groups, the styles and the marks of which denoted an independent manufacture. A time came, at last, when the study of each separate section was taken in hand by a painstaking and judicious specialist. Historical essays, exhaustive monographs, descriptive catalogues, were brought out in rapid succession; in this way, a lasting monument was being erected, stone after stone, to the greater glory of the German ceramic art. Meanwhile order and method replaced the confusion and wanton arrangements which had so far prevailed in the collections.

Every factory, of however small consequence, has had its history and vicissitudes chronicled, almost from year to year, since the day of its foundation. It may be said that as regards exhaustive compilation of materials, and conscientious elaboration of the subject under treatment, a German monographer should be taken as a model by his ceramic colleagues. Penetrated with a sense of the duty incumbent to an impartial historian, he will usually confine himself to faithfully recording facts, names, and dates, seldom allowing the narrative to deviate into speculative considerations. No pertinent document

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will be omitted, or quoted otherwise than *in extenso*. Any particular which rests only on vague tradition, or may be derived from inference, if admitted at all, will be presented as standing in want of corroboration. Obviously, when we find this system applied to the history of some obscure or insignificant pot-works, the perusal of a dull and slow tale is, thereby, rendered still more tedious and fruitless. We might mention certain bulky volumes, the indigestible matter of which can vie with the contents of a parliamentary blue-book. Fortunately, such cases are of rare occurrence. On the other hand, an excess of documentary evidence becomes quite necessary, when it happens that the narrative is so strange that its veracity has to be fully substantiated before it can be accepted. The early porcelain works of Germany have had to contend, at the outset, against innumerable difficulties. Their existence has been, as a rule, so full of untoward events that the part of the monographs in which their struggles have been fully recorded often reads like a work of fiction.

The account of the vicissitudes of the faïence and pottery works is of a much less romantic character. None of them has ever attained great importance. While elaborate and costly faïence was, in other countries, patronised by the noble and the wealthy, in Germany the highest classes supported only the manufacture of white and translucent ware, leaving the common earthen pots to be the ware of the masses. Exception to this remark must, however, be made in regard to the fine stoneware, a speciality for which the German potter always stood unrivalled, and the making of the faïence stoves, the manufacture of which preserved to the end the traditions of the best period. These latter will be dealt with under their respective headings.

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ITALIAN.

Pottery—Majolica—Porcelain.

The memory of the past glories of his country is dear to the Italian of to-day; he will always welcome a new book which expatiates upon the sublime thoughts, the mighty deeds, the marvellous works of his noble ancestors. He has never forgotten that majolica painting was one of the arts in the practice of which Italy has not been equalled; he has entertained, at all times, an earnest admiration for the old vases and dishes which still add the brilliancy of their lustred colours to the magnificence of the palaces for which they were once painted. As a matter of course, Italian authors could not omit to render, in their writings, a tribute of laudatory homage to national ceramics. The first work which treats exclusively of one special kind of pottery and of the locality in

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which it was manufactured—in short, the first monograph—was published in Italy. It is the *Historia delle pitture in majolica fatte in Pesaro*, written by J. B. Passeri in 1752, a work which, let it be said at once, falls short of being a model of the kind. Animated by the love of his beloved town and by the desire of enhancing as much as possible the share of credit that reverts to the Pesarese potters in the progressive march of the art from its origin, the worthy antiquary has inconsiderately attributed to the factories of Pesaro, not only what was actually made there, but also most of what was made in other places. All the historical mistakes which have since been repeated from one work in another originated from Passeri's fanciful account. For long it was considered as an impugnable authority, and the groundless information it gives—in all cases with an equal degree of confidence—was implicitly taken as coming from legitimate sources.

Modern researches have easily confuted the whole of Passeri's erroneous statements, but it would have been better for all concerned if the long-trusted little book had never been written. Nearly one hundred years had elapsed since the publication of the Pesaro monograph, when a long and interesting series of works of the same order, dealing either with the general history of majolica, or that of a special locality of manufacture, was brought out in rapid succession.

At that moment, a thorough overhauling of all the majolica treasures still extant in Italy was just taking place. A swarm of wealthy collectors and crafty dealers, coming from all parts of Europe, had began to scour the country for fine specimens of a ware of which they could appreciate, if not the historical value, at least the artistic merit. The local cognoscenti did not see without regret the best examples of the majolist's art removed from aristocratic hiding places into the common market. As the foreign amateurs contended fiercely with one another for their possession, and as the prices rose higher and higher, it became evident that all the best examples would soon have left the country. Under such circumstances, the best that remained for the antiquary to do was to keep a good record of all the pieces that fell under his notice; to ascertain the distinctive characteristics of the chief factories; and to make a complete list of all the inscriptions and marks they bore. Such a work was, obviously, to be completed by a searching investigation of provincial archives and libraries. To put into print, for the benefit of all majolica lovers, the result of his efforts and discoveries was a task the monographist could not fail to accomplish. And so it happened that, one after the other, each centre of production, whether important or insignificant, had its own history compiled by a competent and painstaking writer.

But if it be true that a tendency to exaggeration is often the pet failing of an historian who has completely identified himself with a particular subject through a long course of absorbing studies, we may surely expect to see such a weak point strongly accentuated in the general tone of an Italian monograph. Whether it be that the Italian language, with its redundance of expression, and its exuberance of high-sounding adjectives, lends itself to an inflated style to which one has to become accustomed, or that the fiery and uncontrollable imagination of a literary man of the South cannot be bound to treat, even a most matter-of-fact subject, in common-place sentences, one must recognise that the larger portion of the local histories strikes a reader of sober mind as being occasionally in want of impartial corroboration. We notice, for instance, that there is no factory, however modest its standing might have been, which is not described by an enthusiastic historian as having turned out some amazing and unsurpassed master-pieces; and when we come to hear of the painters who covered the ware with free and easy copies of well-known engravings, or simply with plain scrolls and flowers, they are

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introduced to us as nothing less than valiant, talented, and incomparable artists. After a repeated experience of this idiosyncrasic method of making swans of all geese, noticeable even in the most informal pamphlet, we become aware that we must not take all we read otherwise than with a grain of salt. Allowances may be made for a pardonable partiality on the part of an uneducated writer who, scarcely conscious of the existence of any other branch of the ceramic art, has immersed his thinking faculties in the examination of the pottery made in his native place. One may smile at the more ridiculous instances in which all permissible latitude in the way of personal appreciation has been overstepped by some demented collector. The apex of absurdity has, we think, been attained in an Italian pamphlet in which the proud possessor of a collection of majolica dishes pretends to demonstrate, by means of irrefutable argumentation, that they were painted by the very hand of the Sanzio. Preposterous as it looks, the notion was not altogether unsupported at the time. From Italy, the belief that Raffaelle had began his artistic career as a majolica painter had spread amongst the collectors of other countries. The term of Raffaelle ware was so generally accepted that Marryat, speaking of the Urbino faïence, refers to it under that name.

Investigations are now conducted in a more precise way. In the present state of knowledge errors of such a magnitude are no longer possible. The researches of pains-taking specialists have made short work of all erratic speculations, and, through the documentary evidence lately obtained, absolute facts and accurate dates have replaced the old system of building up an imaginative theory upon a fallacious supposition. But, with a few exceptions, the works of the Italian ceramographers still evince an irresistible tendency to make the most of the subject being dealt with. Passeri has had, and will yet have, many continuators. Lengthy vindications of a frivolous opinion, acrimonious discussions upon some trifling question, are more willingly indulged in than the preparation of a work of useful references and instructive import. While all matters connected with the general history of the ceramic art were inconsiderately neglected; when scarcely any book on the subject had yet been written in the Italian language, much printing was lavished in the bitter controversy which arose upon the contested authorship of the terra-cotta bust of Benivieni, or upon the question of the majolica factory of Cafaggiolo, the existence of which had been contested by some writers, who insisted on crediting another centre, which was already rich enough by its own productions with the characteristic ware which belongs undoubtedly to the Toscan works patronised by the Medicis.

A little circumspection has, therefore, to be exerted before quoting an Italian authority. But taking all this into consideration, one may say that, owing to the counteracting influence of the works that have been published in France and in England, the history of Italian majolica is now resting upon a firm and sound basis.

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SWEDISH AND NORWEGIAN.

There is no worse field, for a ceramic writer, in which to institute a course of historical researches than the Northern climes. Pottery was very little used by all the branches of the Scandinavian race, but it disappears altogether amongst the inhabitants of the Arctic regions. The Esquimaux and other indigenous tribes of the North polar area are perhaps the only ones in the world which have yielded no evidence of any attempt at fashioning clay into shape, and there is no proof of national pottery having existed in ancient times in any part of Sweden and Norway. All that can be written, at the present day, must refer to the few manufactories of faïence and porcelain established at Stockholm towards the middle of the last century. Their productions simply imitate the foreign ware, then beginning to be patronised by the higher classes, and were made with a view to checking its importation. The pottery of those places necessarily lacked the character of originality always displayed in early indigenous art. But we notice that the more advanced modern manufacturers are endeavouring to distinguish themselves by the peculiarity or eccentricities of their wares.

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See also **Falke (J.)**, Karl's XV. Collections. **Hammer (C.)**, Cat. of sale. **Bergen**, Cat. of the Museum of Industrial Art.

SWISS.

No great demand for terra-cotta and other works of the potter can exist in a country where, as in Switzerland, stone and wood are so easily obtainable. A stone wall is preferable to a brick one, and a wooden pail is often found more handy than an earthen jug. Whether it may, or not, be attributed to that cause, the fact remains that the making of pottery has not kept pace with the development of the other branches of decorative art in Switzerland. One exception must be made, however, in the case of the monumental stoves which formed one of the most indispensable embellishments of the town-mansion and the village-châlet. One must acknowledge that for the building and the decoration of such stoves nothing could have been more suitable than pillars, cornices, and slabs of painted faïence, the first models of which had probably been imported from Germany. In the work of that kind made for national use, the Swiss potter has shown himself equal to the most talented craftsmen of other countries. The masterpieces of the stove maker have been described by several writers, and they deserve all the praise they have received. So far we know little or nothing about examples of dishes or vessels, of equivalent merit, having ever been made by the same hands which signed the stoves. The ancient Swiss pottery, represented in the museums by domestic vessels, decorated in *sgraffito*, is not wanting in originality, but it is not remarkable for its artistic treatment. The old style of incised and slip decoration has persisted, up to this day, in the village pot-works of Switzerland.

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U.S. OF AMERICA.

It would seem somewhat premature to write monographs of the pottery works of the United States, the larger part of which was born but yesterday; still more unduly precipitate to file up a miscellany of press notices, trade circulars, and random notes referring to them, and print the whole bundle under the high sounding title, *History of*

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the Ceramic Art in America. But one must not overlook the fact that history makes itself with inconceivable rapidity in the New World. Scarcely has a youthful industry entered, with still tottering steps, its course of tentative progress, than some one is found who thinks that the moment has come to record what he describes as its brilliant achievements. American ceramics have a great future before them, but there is certainly very little to say about the part they have played in the aggregate of the fictile productions of the past. Nevertheless their history has been written, and if not of much interest just at present, it may be of some value to our descendants.

A retrospective survey of the subject being indispensable in a book which is intended to be historical, a few brief notices of the short-lived pot-works said to have been in operation in various provinces towards the end of the last century, have been introduced to give completeness to the volume. Earthenware of the useful, if not of the ornamental, order was made there in imitation of the most ordinary articles imported from abroad. So scarce have become the remaining examples of that early manufacture that they have been raised by the American collector to the rank of national antiquities. He expects that every ceramic handbook prepared for his instruction shall contain the names of these long-vanished factories, together with illustrations of the less doubtful representatives of their forgotten productions.

The scanty recollections of the past days of an industry more than modest in its commencement being rapidly exhausted, the story launches at once into the present time. Materials for this portion of the work become plentiful. Comparison and selection having been evidently considered as a delicate, not to say an undesirable task, every factory, large or small, where earthen pots are made in the whole territory of the United States, has had its flattering notice. To the ware they make, an unstinted meed of praise has been indiscriminately doled out in print. The notice is profusely illustrated with wood-cuts or photos of the favourite patterns, and the various marks they bear are not forgotten; in most cases the portrait of the manufacturer appears at the head of the article.

We scarcely need say that such advertising notices cannot take their place among legitimate records of the march and progress of the ceramic art. They should be returned to where most of them came from—namely, the crockery journals and the trade directories. Drawn up on the same plan as might be followed for a monograph of the works of Luca della Robbia, Palissy, Josiah Wedgwood, or other lights of the potter's art, they prove to be a burlesque of history, unworthy of a serious writer.

Lost in that trashy nomenclature of obscure names and vulgar crockery works, we find, however, a few articles which deserve our attention. In some specialities the American potters have struck a note of their own, by avoiding imitation of foreign models, and the extravagances of the early industry of the country. It is good to have a few particulars concerning the beginnings of such memorable enterprises as the Rookwood Pottery, the Lowe's Art-tile Works, and other places where ornamental pottery is being brought to a degree of artistic and technical perfection which leave nothing for them to fear from the most eminent of their European competitors. The honour of having been the precursors of the national ceramic art of the future rests with these few; their successful efforts already belong to history.

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See also **Raw Materials**; **History of the Ceramic Art**; **Tiles**; **Collecting and Collectors**; **Museums.**

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DECORATIVE TILES.

There are dark periods in the history of civilisations in which the practice of many arts, for long brilliant and prosperous, has been allowed to sink to the lowest level. This is particularly manifest with regard to the art of the potter.

What were, for instance, the conditions under which the making of pottery subsisted in Western Europe for nearly a thousand years after the fall of the Roman Empire? The answer to that question is given by the fictile productions of those times; the whole tells a sad tale of utter degeneracy and inertness. Evidences are not wanting to show that some kind of vessels of fired-clay never ceased to be made, but all were of the poorest and coarsest description. The maker was no longer a skilled craftsman, proud of his work, but a wretched drudge who depended upon an irksome and contemptible labour for the support of a precarious existence. If the potter was still prosecuting his debased handicraft, it was chiefly through his connection with his equally miserable work-mate, the brick- and tile-maker, whose universal and perennial trade supplies, at all times and in all places, building materials always available when wood and stone are deficient. Indeed, it may be said that the revival of decorative pottery has often been heralded by improvements introduced in the manufacture of terra-cotta intended for the embellishments of architectural buildings, and that part of the credit given to the potter for the advance of the art belongs, in the first instance, to the brick- and tile-maker. During the Middle Ages we find in the ornamental tile pavements the link that connects the plain and shapeless vessels of early times with the quaintly embossed and richly glazed ware of a later period. It is but a few years ago that the mutilated remains of these pavements have been thought worth being rescued from total annihilation. Here and there lay, in countless numbers, the despised vouchers of the past industry of the tile-maker; obliterated by wear and filth, they still covered the floor of some village church, or else in a fragmentary state they could be seen half buried under the tumbled walls of a ruined abbey. No one ever stooped to brush away the dust which concealed from view the faded Mosaic, once the pride of the sanctuary; and no one had ever been seen to pick up, out of the chaos of loose bricks and broken stones in which they were lost, the rough quarries of red and yellow clay for the sake of reconstructing the designs they originally formed.

When, at last, antiquarian researches began to be directed towards the productions of mediæval art, the tile pavements received, at once, their due share of attention. The archæologist took good note of the dates, names, and coats-of-arms they bore inscribed on their surface, and realised the value they were to have in historical studies; to the architect they revealed a new mode of decoration that could be easily applied to modern buildings; and, lastly, to the ceramic historian they supplied enlightening evidence that could tell more about the capabilities of the early potter than any earthen vessel of the same period.

The general interest awakened by a subject on which everything had to be said led to the publication of many volumes and albums entirely devoted to the mediæval tiles. England, where the revival of mediæval art initiated by the valiant group of young architects who recognised W. Pugin as their leader, had so gloriously brought Gothic architecture to the front, was first in the field with books of that order. Foreign writers followed the impulse, and illustrated books dealing with the tile

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pavements of other countries were issued abroad a short time afterwards. For historical particulars touching the origin of the art of tile-making, all writers should acknowledge their indebtedness to the article contributed by A. Way to Parker's *Glossary of Architecture*, Oxford, 1850. In this notice we find nearly all the substance of what has been subsequently printed on the subject.

Within a very few years the ornamented pavements—as first considered in the light of archæological documents—were being reproduced by the English potter and recognised as the necessary complement of our churches and private buildings. J. G. Nichols claimed—in the preface of his work, *Examples of Decorative Tiles*—to have been the first to suggest that earthen tiles should be manufactured after the methods used in olden times, and employed for the decoration of modern buildings. Not long after he had the satisfaction to state—in the fourth and last part of his publication—that his wishes had been fulfilled sooner and better than he could have expected, and he was able to give the names of several manufacturers from whom a regular supply of excellent reproductions of the ancient inlaid tiles could already be obtained. In attributing to his own influence such a large share in the revival of the art of tile-making, the learned antiquary is not altogether correct. Long before Nichols thought of preparing his selection of old patterns, Herbert Minton had made practical experiments, and succeeded in producing perfect imitations of the originals. A very interesting catalogue illustrating the designs he was then manufacturing currently was brought out by him one year before the issue of Nichol's *Decorative Tiles*. The development of a branch of ceramic industry destined to reach an unexpected importance was not, of course, dependent upon the timely publication of one or more books; one might rather suspect that such publications were the result of a brisk demand for models intended to answer the requirements of a newly established manufacture.

We have now completely done away with the imitations of ancient pavements, except perhaps in the case of ecclesiastical edifices. If any work on mediæval tiles is printed at the present day, it does not purport to supply models to the maker, but is only meant for the benefit of the archæological student. The trade of tile-making is, however, more prosperous than ever. The illustrated catalogues of the modern manufactories—so numerous that we can give only a much abridged list of them—are quite sufficient to give an adequate idea of the place it occupies in the ceramic industry of England and other countries.

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ANCIENT STONEWARE.

To Canon Dornbusch reverts the undisputed credit of having been the pioneer of the study of ancient stoneware. The little that was circulated before him on the subject amounted to no more than a few worthless conjectures. What he had done for the town of Siegburg, his followers did, with more or less authority, for the other Flemish and German localities of which stoneware had once been the staple industry. Germany and Belgium have contributed the chief part of the monographs on which rests our knowledge of the subject. France and the other countries have not yet entered the controversy to which these publications have given rise. It is obvious that, as matters stand at the present day, the most important historical points that require settling have been obscured by undue partisanship. German writers protested from the first against the long-accepted term of "Grès de Flandres," and decreed unanimously that no stoneware had ever been made out of Germany. The decision was too readily accepted, for the fine brown stoneware made at Raeren—a province belonging to the Duchy of Brabant—by potters living under Flemish rule and speaking the Flemish language, cannot be called a German ware any more than that made at Bouffioux, in the Walloon country, can be said to be of German origin. Great caution must, therefore, be exerted before one endorses all the conclusions presented by each monographist, apt to bring to the credit of the local potteries, of which he has constituted himself the historian, much that has originated in other places. In short, we do not think it necessary to say that the perusal of any single monograph would leave the reader under a strong misapprehension with regard to the relative importance of each centre of production. Until the many books and pamphlets which take up a one-sided view of the question have been thoroughly sifted and recapitulated by a competent historian, one had better read them all, compare their contradictory statements, place the facts established by an author by the side of the argumentation indulged in by another; above all, reject all theory which is not supported by documentary evidence. In this way alone can we obtain a sound conception of the general history of the manufacture of ancient stoneware.

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See also **Jacoba Kannetjes**; Minard (Cat. of the coll.); Coad's pattern books; Doulton ware; Solon (L. M.), Salt glaze; Schiffer, Die Kunsttöpfer von Raeren; **Technology**; **German Cat. of Sales.**

JACOBA KANNETJEES.

The legend of the fair Countess Jacqueline fashioning earthen pots with her own hands, to occupy the enforced leisure of her captivity in the Castle of Teylingen, is still current at the present day. Certain jugs of coarse stoneware discovered in great numbers, embedded in the mud of the Castle's moat, have given rise to that fiction. Jacqueline, or Jacobina, of Bavaria, Countess of Hainault, was born in the year 1400. Married at the age of fifteen to the young Duke Johan of Brabant, she was left a widow two years after, inheriting from her husband the rights to the Earldom of Holland. She had to defend her pretensions by force of arms, first against her uncle, Johan of Bavaria, and subsequently against Phillip of Burgundy. Adored by her own people, and supported

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by a strong party of adherents, she succeeded in repelling, for a time, the unceasing attacks of her formidable enemies. In 1423, she became the wife of Humphrey, Duke of Gloucester; the union was not a happy one; ten years after she was divorced from her husband, and contracted a secret marriage with Frank von Borsselen. It was at that time that she had to abandon the struggle against the Duke of Burgundy, and to retire in the Castle of Teylingen, situated between Haarlem and Leyden, where she remained in exile with her husband until her death, which occurred in 1436. Far from considering themselves as prisoners, the noble couple spent their days in pleasure and festivities, and it is said that Countess Jacqueline enjoyed at Teylingen the only happy years of her life. The surrounding forests afforded princely sport, and after each hunting expedition a sumptuous repast united, in the banquetting hall of the Castle, the small group of the dispossessed Countess's faithful followers. The guests never failed to pledge themselves in a bumper of Rhine wine to stand by their beloved mistress, and to fight for her restoration to her rights; then they duly flung the vessels which had been used for drinking such a solemn toast out of the open windows, so that they should not be used on any other occasion. This accounts clearly for the discovery of so many earthen pots, not only in the Castle moats, but also in the bed of the small arm of the Rhine by which the moat was fed, and also for the use of such common pottery, since it was destined to be thrown away after having served but once.

ALKEMADE (K. van).—Nederlands Displegtigheden. . . . *Rotterdam*, 1731. 12°.

PARS (A.).—Katwyksche en andere Nederlandsche Oudheden. *Leiden*, 1745. 8°.

SPEX (J.).—Gedichten. *Gravenhaege*, 1755. 8°.

ANON (Cannegiter).—Eerste Brief. . . . Donder-beitels en Vrow Jacobaes Kannetjes. *Arnhem*, 1757. 8°.

HASSELT (G. van).—Over de Jacoba's Kannetjes. *Amsterdam*, 1780. 8°.

BUDDINGH (D.).—Over oude drinkplegtigheden. *Gravenhaege*, 1842. 8°.

KELLEN (J. D. van der).—Antiquités des Pays-Bas. *La Haye*, 1861. 4°.

See also **Bucher (B.)**, Mit Gunst; **Muller**, Catalogue of the Utrecht Museum; **Solon**, Pottery worship.

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ACOUSTIC POTTERY.

BROMET (W.).—Earthen vases inserted in the vaulting of the Church of St. Martin at Angers. *London*, 1847. 8°.

COFFINET.—Poteries acoustiques de Saint Jean de Troyes. 1865. 8°.

MINNS (G. W. W.).—Acoustic pottery. *Norwich*, 1872. 8°.

FOWLER (J.).—Acoustic pottery at Fountains Abbey. *London*, 1875. 8°.

STRAUB.—Poteries acoustiques de l'ancienne église des Dominicains. *Strasbourg*, 1875, 8°.

HILLS (G. M.).—Earthenware pots . . . called acoustic vases. *London*, 1882. 4°.

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TERRA SIGILLATA.

In the ceramic collections are often seen small pieces of unglazed clay, white, yellow, or red in colour, bearing the impression of a seal inscribed with the words, "Terra Sigillata." These specimens, of which little or nothing is said in the general works on ceramic history, give some interest to the following list of books which treat of the "Terra Sigillata."

Several antiquarian publications of Germany contain artcles in which the red embossed pottery of the Romans, sometimes called Samian ware, is referred to under the name of "Terra Sigillata." As we consider that, in such a case, the term is absolutely misapplied, we do not range these papers under the above heading; they will be found in the section of "Roman Pottery."

VALENTINI (Dr. M. B.).—Musei Museorum. *Frankfurt a. M.*, 1714. Fol.

VOLKMANN.—Silesia Subterranea. 1720. 4°.

LUDWIG (C. G.).—Terræ Musei Regii Dresdensis. *Leipzig*, 1748. Fol.

SAINT-FOND (Faujas de).—Œuvres de B. Palissy. Contains—Essai sur la terre sigillée, p. 193, and footnote p. 671. *Paris*, 1777. 4°.

SOLON.—Terra Sigillata. (In *Pottery Worship.*) 16°.

Of the following works we can give no more than the title; no further description will be found in the first part of this bibliography.

GESNERUS (C.).—De rerum Fossilium. *Tiguri*, 1565. 8°. Pls.

Gesner had the "placentas" of terra sigillata in his possession engraved for this book. In the appendix, written by Johan Kentmann, of Dresden, will be seen a sketch of the pat of precious clay, upon which the writer had had his portrait and his coat-of-arms stamped in relief, with an inscription stating that he was the discoverer of the clay in Germany.

WAGNERUS (J. J.).—Bericht und Erklärung wie und was Gestalt das neue von ihm erfundene Terra-Sigillata und universal Artzeney zu gebrauchen sey, ete. *St. Gallen*, 1582. 4°.

"Report and description of the nature of the Terra Sigillata, newly discovered by J. J. Wagner, and of its universal application in medicine."

BERTOLDUS (Andreas).—Terræ Sigillatæ imper in Germania repertæ. . . . *Francofurti ad Moen*, 1583. 4°.

SCHENCKIUS (J. T.).—Dissertatio de Terra Sigillata. . . . *Jenæ*, 1664. 4°.

GEILFUSIUS (J. G.).—Kurtzer Bericht von der Laubachischen Bezoartischen Siegel-Erde. *Gissen*, 1676. 4°.

MAIUS (H.).—Panacea Laubacensis. . . . Beschreibung der Laubachischen Siegel-Erde. *S.l.,n.d.*

BELLEVAL (Richer de).—Avis utile et profitable d'une terre qui se trouve au terroir de Blois, semblable en vertu à la terre de Lemnos. *S.l.,n.d.* 8°.

JACOBI (L. F.).—Dissertatio de Terris Medicatis Silesiæ. *Erfordiæ*, 1707. 4°.

ANON.—Bericht von der wahren Striganischen Terra Sigillata. 1721. 4°.

RICHTER (D.).—Saxoniæ Electoralis Terra Miraculosa. *Schneeberg*, 1732. 4°.

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BUCCAROS.

One has cause to wonder at the total oblivion in which the "noble" Buccaros have been allowed to sink, when one reads the odd volumes that Italian writers have published in praise of these unparalleled vessels, and the passages that refer to their particular virtues scattered in contemporary chronicles. The modern ceramic histories do not mention the name, and we look in vain among the ancient pottery preserved in our museums for a specimen answering the description that has been given of the true Buccaros. Once glorified in verses and prose, valued as priceless treasures, they have gone the way of many other glories of this world; they have been, and they are no more. What remains from their half-forgotten existence is not much more than an empty name and a few pages of print.

Dr. Vogel, a German scientist of the seventeenth century, was the first admirer of the perfumed pottery who extolled its transcendental merits in high-flown poetry. Although his poem on the subject was broadly circulated in MS. among "conoscenti," by whom it was much admired and often quoted, it was, however, never put into print, and its contents are, unfortunately, lost to us.

In the year 1695 Count Magalotti, of Florence, a literary man of versatile abilities, already known for his volume of verses on the perfumes of flowers, undertook to collect the information so far obtained upon the strange vessels of odoriferous clay held in so high esteem by the collectors of his time, to explain their origin, and describe their varieties. But for the solicitude of his descendants who published his letters to the Marchesa Strozzi, in which all the knowledge he had acquired had been carefully consigned, Magalotti's notes on the Buccaros would never have come down to posterity.

At about the same period Dr. L. Bellini, a celebrated anatomist, found them worthy of inspiring his poetical effusions, and wrote in their honour a poem in four cantos, which was also printed only after the death of the author, in 1729, and since then has run through three editions.

BELLINI (L.).—La Bucchereide. *Firenze*, 1729. 12°.

GEYERS (D. J. D.).—Gute Bedanken von der Bucarophagia Africana. *Dresden*, 1735. Sq. 8°.

MAGALOTTI (L.).—Varie operete . . . otto lettere su le terre odorose d'Europa e d'America. *Milano*, 1828. 8°.

MOREL-FATIO (A.).—Comer Barro. *Macon*, 1896. 8°.

VASCONCELLOS (C. M.).—Pucaros de Portugal. *Madrid*. 8°.

See also *American* (Antique); **Riaño,** *The Industrial Arts in Spain*; **Percy** (Baron), *Mémoire sur les vases refrigérants*; **Solon,** *Pottery Worship*.

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STOVES

(Faience and Earthenware).

Richly ornamented earthenware stoves assumed an important place in the internal decoration of the palaces and private houses of Northern Europe as early as the mediæval period. In Germany, where they were chiefly manufactured, the embossed and coloured tiles, employed in the construction of the stoves, remain the best evidences of the march and progress of the national ceramic art. Contemporary pottery of the domestic kind, judging from the examples which have been preserved to us, was far from evincing equal merit on the part, either of the artist who supplied the model, or the potter who brought it out covered with bright glazes and brilliant colours. In many of the German stoves we have, indeed, real masterpieces of the potter's art. To their makers must also be credited works of still greater importance. It was the stove maker who manufactured the ornamental terra-cotta and decorative faïence which adorns the frontage of many a picturesque building still seen in the towns of old Germany.

Austria.

WHLA (J.).—Oefen in Kaiserl. Oesterreich. Schlossern. *Wien, s.d.* (recent).
ORTWEINS.—Arbeiten in gebrannten Thon. *Wien,* 1895. Fol.
HAUPTMANN.—Gegenstanden aus gebrannten Thon. *Wien,* 1898. Fol.

France.

BOSSE.—Collection de dessins de poêles. *S.l.,n.d.* (*Paris,* 1780 ?). Fol.
LE CARTU.—Suite de poêles antiques. *S.l.,n.d.* 12°.
OLIVIER (L. F.).—Calorifères salubres. *Paris,* 1785. 4°.
—— Collection de dessins de poêles. *Paris, s.d.* 4°.
BARRAL.—Mémoire sur les faïences pour poêles. . . . *Paris,* 1845. 4°.

Germany.

SCHÜBLERN (J. J.).—Stüben Oefen. *Nürnberg,* 1728. Fol.
Krunitz Cyclopedia. Oefen. 1806. 8°.
WAGNER (F.).—Originalzeichnungen zu dekorirten Stübenöfen. *Berlin,* 1846. 4°.
HOFFMANN (S. E.).—Desseins zu dekorirten Stübenöfen. *Berlin, s.d.* 4°.
FLEISHMANN.—Pattern book of earthenware stoves. *Nürnberg,* 1850. 4°.
HAUSLEITER u. EISENBEIS.—Muster Sammlung von Kachel Oefen. *Frankfurt.* Fol. P.B.
TEICHERT.—Meissner Oefen. *Meissen, s.d.* (recent). 12°. P.B.
FRIEDENTHAL (C.).—Modelle von berliner Oefen. *S.d.* Fol. P.B
SCHÖNEWALD (C.).—Mustersammlung von Kachelöfen. *Linden, s.d.* P.B.
SEIDEL.—Modelsammlung von Majolika Camin Oefen. *Dresden, s.d.* P.B.
NERBEL.—Musteröfen der Oefenfabrik von F. Nerbel, in Mosbach. *S.l.* P.B.
GUTJAHR und **KUPCKER.**—Modellsammlung of Kachelöfen in deutscher Renaissance. *Leipzig, s.d.* Fol. P.B.
TITEL (O.).—Musterbuch von Oefen. *Neuenhagen, s.d.* 8°.
FRIEDERICH (A.).—Oefenkachel von Kloster. 1881. 4°.
SPIERMANN u. WESSELEY.—Musterbuch der Kunstopferei. *Hamburg, s.d.* Fol.

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NAUMANN (P.).—Die Oefen der deutsch. nationalen Kunstgewerbe Ausstellung, 1888. *Dresden*, 1889. Fol.
WOLF.—Die meissener Oefenindustrie. *Dresden*, 1891. 8°.
ROEPER u. BÖSCH.—Sammlung von Oefen in allen Stilarten. *München*, 1895. Fol.
WINGENROTH (M.).—Kachelöfen und Oefenkacheln. *Nürnberg*, 1899. 8°.
KÖNIG (F. G.).—Die Oefenfabrikation. *Berlin*, 1900. 8°.
METZGER (M.).—Lübecker Oefenkacheln. *Lübeck*, 1900. 8°.

Switzerland.

LÜBKE (W.).—Ueber alte Oefen in der Schweiz. *Zürich*, 1865. 4°.
HAFNER (A.).—Das Hafnerhandwerk und die alte Oefen. *Winterthur*, 1876. 4°.
BUHLER (C.).—Die Kachelöfen in Graubünden. *Zürich*, 1880. Fol.

TOBACCO PIPES.

Pipe-making and clay pipes are but an unimportant branch of the potter's art; nevertheless, by the very nature of the material employed in their manufacture, the earthen smoking pipes of all nations have a marked place in a ceramic collection, and the few books written on the subject should not be neglected in the formation of the library.

DUHAMEL DU MONCEAU.—L'art de faire les pipes à fumer le tabac. *Paris*, 1771. Fol.
ANON.—Reglement op de Pypen-Fabricken. *Gouda*, 1815. 4°.
FIOLET (L.).—Fabrique de pipes de Saint-Ômer. *S.d.* 8°.
JEWITT (L.).—A few words on "Fairy-Pipes." *London*, 1862. 8°.
REYNOLDS (J. C.).—The tobacco pipes, pipe-clay, and tobacco. *London*, 1862. 8°.
ESTE.—The pipes of all people. *Birmingham*, 1870. 4°.
FAIRHOLT (F. W.).—Tobacco; its history and associations. *London*, 1876. 8°.
BRAGGE (W.).—Bibliotheca Nicotiana. *Birmingham*, 1880. 8°.
BARBER (E. A.).—Collection of tobacco pipes. *Fairmount Park*, 1882. 8°.
NADAILLAC (M. de).—Les pipes et le tabac. *Paris*, 1885. 8°.
PRITCHETT (R. T.).—Smokiana. *London*, 1890. 8°.
M'GUIRE (J. D.).—Pipes and smoking customs. *Washington*, 1899. 8°.
PRICE (F. G. H.).—Tobacco pipes found in London. *London*, 1900. 8°.
SHEPPARD (T.).—Early Hull tobacco pipes. *Hull*, 1902. 8°.

See also *American (Ancient)*; **Steven (E. J.)**, *Salisbury Museum.*

ARMORIAL CHINA.

GRIGGS (W.).—Armorial china. *London*, 1885. 4°.
WASS (Wentworth).—Collection of royal, historical china. *London*, 1898. 4°.
HOWARD (J. J.).—Catalogue of a collection of armorial porcelain. *London*, 1902. 4°.
CRISP (F. A.).—Armorial china. *London*, 1907. 4°.

MUSICAL CERAMICS.

GOUELLAIN.—La céramique musicale au Trocadero. *Paris*, 1878. 8°.
RIS-PAQUOT.—La céramique musicale et instrumentale. *Paris*, 1889. 4°.

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ARCHITECTURAL TERRA-COTTA.

a.—BRICK BUILDING.

England.

BATTY-LANGLEY.—The London prices of bricklayers. . . . *London*, 1749. 8°.

DEARN (J. D. W.).—The bricklayer's guide. . . . *London*, 1809. 8°.

JAMES (J.).—Ecclesiastical brickwork of Lombardy. *Northampton*, 1847. 8°.

TOWLER.—Terra-cotta and artificial stone. *London*, 1850. 4°.

CHANTRELL (R. D.).—Ornamental brickwork of the sixteenth century. *London*, 1855. 4°.

BARRY (C.).—On terra-cotta, especially as used in . . . Dulwich College. *London*, 1864. 4°.

—— Works executed in terra-cotta. . . . *London*, 1868. 4°.

SYKES (J.).—Photographs of terra-cotta columns. *London*, 1866. 4°.

GRÜNER (L.).—The terra-cotta architecture of North Italy. *London*, 1867.

DOULTON (James).—Terra-cotta and stoneware applied to architecture. *London*, 1875. 8°.

MILLER CARR (J.).—Architectural ceramics. (Doulton terra-cotta.) 1907. 8°.

GANDY (W.).—Ceramics in architecture. *London*, 1908. 8°.

France.

ECK (Ch.).—Application des globes ou pots creux à l'art de batir. . . . *Paris*, 1831. 8°.

DIGOT (A.).—Notes sur des carreaux de terre cuite. *Caen, s.d.* 8°.

RUNGE (L.).—Essai sur les constructions en briques en Italie. *Berlin*, 1846. Fol.

FLEISHIN.—L'architecture en briques. *Paris*, 1871.

BRIANCHON.—Notes sur les briques . . . de St. Eustache-la-Forêt. *Le Havre*, 1872. 8°.

SÉDILLE (P.).—La terre cuite et la terre émaillée. *Paris*, 1877. 8°.

—— Conférence sur la céramique monumentale. *Paris*, 1879. 8°.

CHABAT (P.) et **MONMORY (F.).**—La brique et la terre cuite. *Paris*, 1878-80. Fol.

LACROUX (J.) et **DÉTAIN (C.).**—Constructions en briques. *Paris*, 1878. 4°.

FOY (J.).—La céramique des constructions. *Paris*, 1883. 8°.

BAUDOT (A. de).—De l'emploi des matèriaux polychromes dans la construction. *Paris*, 1884. 8°.

DESLIGNÈRES (M.).—L'emploi de la terre dans les constructions. *Paris*, 1885. 4°.

CHABAT (P.).—La brique et la terre cuite. *Paris*, 1886. 8°.

NICOLE.—De l'emploi des briques ordinaires. *Paris, s.d.* 4°.

JANIN et **GUERINEAUX.**—Céramique architecturale. (Exposition de 1900.) 4°.

Germany.

ESSENWEIN (A.).—Norddeutschlands Backstein-Bau im Mittelalter. *Carlsruhe*, 1855. Fol.

ADLER (F.).—Backsteinbauwerke des preussischen Staates. *Berlin*, 1860-62. 4°.

HERDTL (E.).—Brick patterns from Germany, thirteenth and fifteenth century. *Stuttgart*, 1865.

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ADAMI (H.).—Entwürfe für Ziegelrohbau. *Berlin, s.d.* Fol.
HOLZ (F. W.).—Ziegelstein-Architecktur. *Leipzig*, 1876. 8°.
BETHKE (H.).—Decorativer Ziegelbau. 60 col. pls. *Stuttgart*, 1878. Fol.
STRACK (H.).—Ziegelbauwerke des Mittelalters in Italien. *Berlin*, 1889. Fol.
LUTSCH (H.).—Mittelalterliche Backsteinbauten. *Berlin*, 1890. Fol.
STIEHL (O.).—Die Backsteinbau romanischer Zeit. *Berlin, s.d.* Fol.
SARRE (F.).—Die Fürstenhof zu Wismar. *Berlin*, 1890. Sm. fol.
SCHATTEBURG (J. H.).—Der Ziegelrohbau. *Halle*, 1897. 4°.
BORRMANN.—Die Keramik in der Baukunst. *Berlin*, 1897. 8°.
HAUPT (A.).—Backsteinbauten der Renaissance in Norddeutschland. Fol.

Italy.

CADORIN (L.).—Studii teorici per la erezione delle fabbriche in terra-cotta. *Venezia* (1845 ?). Fol.
DURELLI (G. and F.).—La Certosa di Pavia. *Milano*, 1853. Fol.
DE PAGANIS (M. P.).—Cornici di terra cotta in Bologna. *Torino*, 1880. Fol.
CROSTAROSA (P.).—Inventario dei sigilli impressi sulle tegole del tetto di S. Maria Maggiore. *Roma*, 1896. 4°.

Russia.

WENEWITINOFF (M.).—Ancient Russian brick buildings. *Moscow*, 1890. 8°.
SULTANOFF.—Russian ancient embossed bricks. *Moscow*, 1895. 8°.

Switzerland.

HAMMAN (H.).—Briques suisses ornées de bas-reliefs du xiii^{e} siècle. *Genève*, 1866. 4°.
ZEMP (J.).—Die Backstein von St. Urban. *Zürich*, 1899. 8°.

U.S. America.

MORSE (E. S.).—On the older forms of roofing tiles. *Salem*, 1893. 8°.
STURGIS (L.).—Architectural terra-cotta, Rookwood Pottery Co. *Cincinnati (O.).*

b.—PATTERN BOOKS OF TERRA-COTTA MANUFACTURERS.

England.

COAD.—Etchings of Coad's artificial stone manufacture. *Lambeth*, 1777-79.
—— Coad's Gallery, or exhibition in artificial stone. *Lambeth*, 1799. 4°.
BLASHFIELD (J. M.).—Catalogues and price lists of the terra-cotta ware manufactured by J. M. Blashfield. *London*, 1857, and *f. y.*
DOULTON & Co.—Architectural designs in terra-cotta. *London*, 1872. 4°.
EDWARDS (J. C.). — Brick, tile, and terra-cotta works, Ruabon. Pattern book. *London*, 1884. Sm. fol.
WHEATLY.—Illustrated catalogue of bricks, roofing, ridge, etc., manufactured by Wheatley & Co., Stoke-on-Trent. *Leeds*, 1885. 4°.
PEAKE (T.).—Terro-metallic roofing, ridge, and paving tiles; ornamental terra-cotta. Tunstall. *Stoke-on-Trent*, 1886. 4°.
MONK and **NEWELL.**—The Ruabon terra-cotta, brick, and tile works. Pattern book. 1887. Sm. fol.
BROWN (J.).—Brick ornament and its application. *S.l.,n.d.* Sm. fol.
GIBBS and **CANNING.**—Terra-cotta manufacturers. *S.l.,n.d.* 4°.

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THOMPSON (J.).—Pattern book of architectural terra-cotta. *S.l.*, 1888. Fol.

HEATHER (The).—Brick and terra-cotta works, Ashby de la Zouch. Pattern book. 1889. Sm. fol.

MEASHAM.—Pattern book of the Measham Terra-cotta Co. 1892. Sm. fol.

France.

FOUQUE-ARNOUX et Cie.—Manufacture d'ornements en terre cuite. *Toulouse*, 1845. 4°.

GARNAULD.—Terre cuite blanche imitant la pierre. *Paris, s.d.* Fol.

MULLER (E.).—Produits céramiques. *Paris*, 1885. (Pattern book.) 4°.

—— Catalogue de l'éxécution en Grès d'un choix d'œuvres des maitres de la sculpture modern. *Paris*, 1896. 4°.

Italy.

BONI (A.).—Album di decorazioni in terra cotta. *Milano*, 1864. 4°.

ANSELMI.—Manifattura di Signa. *Firenze*, 1902. 4°.

GIUNTI (V.).—Firenze-Bellariva. Societa artistica fiorentina. 1902. 8°.

c. TERRA-COTTA FIGURES.

(Exclusive of Antique Terra-Cottas.)

Austria.

LECHNER (R.).—Terra-Cotta Erzeugnisse. *Wien, s.d.* 4°.

England.

BUTLER (S.).—Ex-voto ; an account of the Sacró-Monte at Varallo. *London*, 1890. 8°,

France.

MÉLOIZES (A. des).—Les moules en terre cuite des medaillons de J. B. Nini. *Bourges.* 1869. 8°.

DAVID (P. J.).—Collection de portraits . . . d'après les medaillons en terre cuite de P. J. David. *Paris*, 1883. 4°. See **Soldi.**

CHÈRÈT (J.).—Terres cuites françaises. *Paris*, 1885. Fol.

CHINEAU (G.).—Terres cuites d'art. *Paris*, 1888. 16°.

CARRIER-BELLEUSE (A.).—La terre cuite française. *Paris*, 1891. Fol.

Italy.

PINELLI (B.).—Gruppi pittoreschi modellati in terra cotta. *Roma*, 1834. Fol.

See also *Biographies.*—Clodion; Nini (J. B.).

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Alluaud. **DUBEDAT.**—François Alluaud. *Limoges*, 1873. 8°.

Avisseau. **PITRE-CHEVALIER.**—Avisseau le potier de Tours. *Paris*, 1851. 8°.

SOURDEVAL (C. de).—Une nouvelle poterie d'Avisseau. *Tours*, 1859. 8°.

RIS (Cl. de).—Avisseau. *S.d.* 8°.

ROCHEBRUNE (O. de).—Avisseau de Tours. *S.l.* 8°.

Besson. **BOURGEOIS.**—Marie Besson, artiste peintre. *Paris*, 1899. 16°.

Billingsley. **WARD (J.).**—Billingsley and Pardoe. *Derby*, 1896. 16°.

Bottengruber. **PAZAWREK.**—Ignaz Bottengruber. *Breslau*, 1902. 8°.

Böttger **KENSELMANN (E. B.).**—Historische Nachrichten. *Meissen*, 1810. 8°.

R.—Johan Friedrich Böttger. *Leipzig*, 1828. 8°.

ENGELHARDT (C. A.).—J. F. Böttger. *Leipzig*, 1837. 8°.

JONVEAU.—J. F. Böttger. *Paris*, 1853. 12°.

WOLF-BECKH.—J. F. Böttger. *Berlin*, 1903. 8°.

Boullemier. **TIFFANY & Co.**—Antonin Boullemier. *New York*, 1900. 12°.

Brongniart. **DUMAS.**—Eloge de Mr. Alexandre Brongniart. *Paris*, 1877. 4°.

Carriès. **ALEXANDRE (A.).**—Jean Carriès. *Paris*, 1895. 4°.

Clericy. **MILET (A.).**—Antoine Cléricy. *Paris*, 1876. 8°.

GUIFFREY (J.).—Antoine Cléricy. *Paris*, 1892. 8°.

Clodion. **VILLARS (J. de).**—Notice sur Clodion. *Paris*, 1862. 8°.

THIRION (H.).—Les Adams et Clodion. *Paris*, 1885. 4°.

Cookworthy. **PRIDEAUX (J.).**—Relics of W. Cookworthy. *London*, 1853. 8°.

HARRISON (G.).—Memoir of W. Cookworthy. *Plymouth*, 1854. 8°.

COMPTON (T.).—William Cookworthy. *London*, 1895. 8°.

Counis. **COUNIS (S. G.).**—Quelques souvenirs. *Florence*, 1842. 8°.

Cyfflé. **JOLY (A.).**—Paul Louis Cyfflé. *Nancy*, 1864. 8°.

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MUSEUMS AND COLLECTIONS.

a.—**CATALOGUES OF PUBLIC MUSEUMS.**
b.— „ **PRIVATE COLLECTIONS.**
c.— „ **AUCTION SALES.**

This section, formed of a somewhat arbitrary selection of the catalogues of collections and auction sales, in which the description of ceramic objects occupy a more or less important place, makes no pretence at being an exhaustive list of the publications of that order. In a large number of such catalogues ceramic art enters only as an insignificant portion of the whole scheme; we have, therefore, rejected those which do not offer a direct application to the study. We have given preference to the illustrated catalogues, and to those elucidated by historical notices or critical appreciations. For further information regarding the catalogues of art sales, the reader may consult the special works published on the subject, namely :—Duplessis (G.).—*Essai de bibliographie des ventes du* xvi^e^ *au* xviii^e^ *siècle.* Redford (G.).—*History of Sales of Pictures*, etc. London, 1888. 2 vols., 4°. *List of Catalogues of Collections, also Sales' Catalogues in the National Art Library, South Kensington Museum.* London, 1888-89. 8°. L. Soullié.—*Catalogue des ventes de tableaux et objets d'art du* xix^e^ *siècle.* Paris, 1895. 8°. (6,000 sales.) Roberts (W.).—*Memorials of Christie's.* London, 1897. 8°.

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ANON. –Antiquitäten des Bern's Museum. 1846. 8°.

Geneva.

FOL (W.).—Catalogue du Musée Fol. 1874. 8°.

MILLICH.—Vases antiques des Collections de Genève. 1892. 4°.

Zurich.

ULRICH (R.).—Sammlung der antiquarischen Gesellschaft. 1890. 4°.

LEHMANN (H.).—Guide officiel du Musée National. 1903. 8°.

Turkey.

Constantinople.

REINACH (S.).—Musée de Constantinople.

U.S. America.

Boston.

ROBINSON (E.).—Catalogue of Greek, Etruscan, and Roman vases. 1893. 8°.

MORSE (E. S.).—Collection of Japanese ceramics. 1901. 4°.

GETZ (J.).—The Macomber collection of Chinese pottery. 8°.

Cambridge (Mass.).

PUTNAM (F. W.).—Peabody Museum. American pottery. 8°.

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New York.—Metropolitan Museum.

HOLMES (W H.).—A descriptive atlas of the Cesnola collection of Cypriote antiquities. 1894. Fol.

—— Handbook to the terra-cottas and pottery of the Cesnola collection of Cypriote antiquities. *S.d.* 8°.

GETZ (J.).—The Garland collection of Chinese porcelain, in the Metropolitan Museum of Art. 1895. 8°.

Philadelphia.

BARBER (E. A.).—The Pennsylvania Museum. 1893. 8°.

—— Handbooks to the National Museum. 1906-07. 8°.

Washington.

RAU (Ch.).—The archæological collection in the U.S. National Museum. 1876. 4°.

HOLMES (W. H.).—Collection of the Bureau of ethnology. 1884. 8°.

b.—CATALOGUES OF PRIVATE COLLECTIONS.

(Exclusive of the Collections of Classical Antiquities.)

Austria.

LANNA (A. von).—*Leipzig*, 1909. 4°. See **Leisching.** (Ceramics. Chiefly German.)

FIGDOR (Dr.).—*Wien*, 1909. 4°. By **Molheim (A. W. V.).** (Early German pottery.)

Belgium.

HUYVETTER (J. d').—*Ghent*, 1829. 4°. (Ancient Stoneware.)

MINARD (L.).—*Gand*, 1866. 4°. (Do.)

England.

WALPOLE (H.).—*Strawberry Hill*, 1784. 4°. (Gen.)

BATEMAN (T.).—*Bakewell*, 1855. 8°. (Early British Pottery.)

MAGNIAC (H.).—*London*, 1862. 8°. (Gen.) See **Robinson (J. C.).**

NAPIER (R.).—*London*, 1865. 8°. (Gen.) See **Robinson (J. C.).**

MENDEL (S.).—*Manchester*, 1867. 8°. (Gen.)

HENDERSON (J.).—*London*, 1868. Fol. (Persian ware.)

FORMAN (W. H.).—*London*, 1869. 8°. (Gen.)

CHURCH (A. H.).—*Cirencester*, 1870. 12°. (Old English Pottery.)

SIBTHORP (R. Waldo).—*Nottingham*, 1874. 8°. (Ceramics.)

Works of art at Marlborough House. *London*, 1877. 8°. (Gen.) See **Cole (A. S.).**

THOMPSON (Sir H.).—*London*, 1878. 4°. (Oriental Porcelain.)

PROPERT (J. L.).—*London*, 1881. 8°. (Wedgwood Ware.)

BARTLETT (W.).—*Liverpool*, 1882. 4°. (Do.)

BINNS (R. W.).—*Worcester*, 1882. 8°. (Worcester Porcelain.)

ROTHSCHILD (A. de).—*London*, 1884. 4°. (Sèvres porcelain.)

PFUNGST (H. J.).—*London*, 1890. 4°. (Italian majolica.)

ARKWRIGHT (W.).—*London*, 1893. 4°. (Oriental porcelain.)

WILLETT (H.).—*Brighton*, 1893. (Old English pottery.) See **Housman.**

—— *London*, 1899. 8°. See **Anon.**

GODMAN (F. D.).—*London*, 1894. Fol. (Persian ware.) See **Wallis (H.).**

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LAWRENCE (Sir Trevor).—*London*, 1895. 4°. (Japanese.) See **Huish (M.).**
PRICE (F. G. Hilton).—*London*, 1897-1908. 4°. (Egyptian antiquities.)
DRANE (R.).—*Cardiff*, 1898. 8°. (Worcester porcelain.)
BEMROSE (W.).—*Derby*, 1898. 8°. (English china.)
WASS (W.).—*London*, 1898. 8°. (Armorial china.)
TOMKINSON.—*London*, 1898. 4°. (Japanese.)
TRAPNELL (A.).—*Bristol*, 1898. 4°. (English china.)
—— *Bristol*, 1901. 4°. (Chinese porcelain.)
PARTRIDGE.—*London*, 1899. 4°. (Old Dresden.)
GODMAN (F. D.).—*London*, 1901. Fol. (Oriental and Spanish pottery.)
SANDERSON (A.).—*Edinburgh*, 1901. 8°. (Old Wedgwood.) See **Rathbone (F.).**
HARDING (G. R.).—*London*, 1902. 8°. (Italian majolica.)
VEITCH (G. T.).—*Birmingham*, 1902. 8°. (Chinese porcelain.)
COOK (F. W.).—*London*, 1903. 4°. (Italian majolica.) See **Racham.**
ORROCK (J.).—*London*, 1903. (Chinese blue and white.) See **Weber (B.).**
TRAPNELL (A.).—*Bristol*, 1905. 4°. (Bristol and Plymouth porcelain.)
TWEEDMOUTH (Lord).—*London*, 1905. 8°. (Old Wedgwood.) See **Rathbone (F.).**
FALKNER and **SIDEBOTHAM.** *Manchester*, 1906. 8°. (English pottery figures.)
CRISP (F. A.).—Armorial china and Lowestoft china. *London*, 1907. 4°.
Wedgwood Museum, *Etruria*, 1909. 8°. (Old Wedgwood.) See **Rathbone.**

France.

DEBRUGE DUMENIL.—*Paris*, 1847. (Gen.) See **Labarte (J.).**
FOULD (L.).—*Paris*, 1861. Fol. (Gen.) See **Chabouillet (A.).**
MALINET (Mad.).—*Paris*, 1862. 8°. (Oriental porcelain.) See **Jacquemart (A.).**
DEMMIN (A.).—*Paris*, 1870. 8°. (Gen.)
MOREAU (A.).—*Paris*, 1871. Fol. (Gen.)
BASILEWSKY.—*Paris*, 1875. 4°. (Gen.) See **Darcel (A.).**
DOUBLE (L.).—*Paris*, 1878. 8°. (Sèvres porcelain.)
GASNAULT (P.).—*Paris*, 1881. 4°. (Gen.) See **Garnier (E.).**
JACQUEMART (J.).—*Paris*, 1887. 4°. (Gen.) See **Gasnault (P.).**
DUTUIT (Aug.).—*Paris*, 1899. 8°. (Majolica.)
SPITZER (F.).—*Paris*, 1890-92. Fol. (Gen.)
ARNAVON (L.).—*Paris*, 1902. (Marseilles and Moustiers faïences.)
CHAPPEY.—*Paris*, 1903. (Dresden porcelain.) See **Demaison.**

Germany.

MINUTOLI (A. von).—*Leignitz*, 1854-63. Fol. (Gen.)
FELIX (E.).—*Leipzig*, 1880. Fol. (Gen.)
RIEBECK (E.).—*Berlin*, 1884. Fol. (Oriental.)
Mettlacher Museum. 1884. 4°. (Stoneware.) See **Jännicke (F.).**
OPPENHEIM (Baron A. von).—*Cologne*, 1890. Fol. (Stonewrae.) See **Pabst (A.).**
ANSBACH.—Porzellanschatz d. K. bayr. Schlosses zu Ansbach. *S.d.* Fol. (German porcelain.) See **Mor-Sunneg.**
WILHELMSTHAL.—Die Porzellan-Sammlung des Schlosses Wilhelmsthal. *Kassel*, 1892. 8°. See **Scherer (C.).**
FUGGER-BABENHAUSEN (Prince C. L. M.).—Museum Fuggerianum. *Augsburg*, 1892. Fol.

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ROTHSCHILD (Fr. Karl von).—*Frankfurt a. M.* 8°. (Chinese porcelain.) See **Luthmer.**
METZLER (W. P.).—*Frankfurt a. M.* 4°. (Gen.) See **Frauberger.**
OHLMER (E.).—*Hildesheim*, 1898. 8°.
ZSCHILLE (R.).—*Leipzig*, 1900. Fol. (Italian majolica.) See **Falke (O. v.).**
ZEISS (A.).—*Berlin*, 1900. (Gen., majolica.)
DUBSKY (Graf. G.).—*Bruenn*, 1902. See **Leisching.**

Holland.

WECKERLIN (B. de).—*La Haye*, 1860. 4°. (Stoneware.)
WILLET-HOLTHUYSEN.—*Amsterdam*, 1907. 4°. (Delft, Dresden.) See **Coenon.**

Italy.

MAZZA (D.).—*Pesaro*, 1836. 8°. (Majolica.) See **Montanari.**
DELSETTE.—*Bologna*, 1844. 8°. (Majolica.) See **Frati (L.).**
PASOLINI.—*Bologna*, 1852. 8°. (Majolica.)
CAMPANA (J. P.).—*Roma*, 1859. 4°. (Majolica.)

Russia.

MONTFERRAND (R. de).—*St. Petersbourg*, 1854. 8°. (Majolica.)
SCHEREMETEFF (Count N. P.).—*St. Petersburg*, 1894. 8°. (Old Sèvres.)
SCHUTSCHUKIN (P. J.).—*Moskow*, 1895. 4°. (Gen.)

Spain.

LAIGLESIA (F. de).—*Madrid*, 1908. 8°. (Buen Retiro porcelain.) See **Villamil.**
SANTACANA-MARTORELL.—*Barcelona*, 1909. 4°. (Spanish tiles.)

Sweden.

HAMMER (C.).—*Stockholm*, 1870. 8°. (Gen.)
KING KARL XV. of SWEDEN.—Kunstsammlungen. *Wien*, 1871. See **Falke (J.).**

Switzerland.

REVILLOT de MURALT.—*Genève*, 1901. 4°. (Oriental.)

U.S. America.

PFOUNDES (C.).—*New York*, 1876. 8°. (Japanese.)
MORSE (S.).—*Salem*, 1887. 4°. (Japanese.) See **Baxter.**
HIPPISLEY (A. E.).—*Washington*, 1890. 2nd ed., 1892. 8°. (Chinese.)
WAGGAMAN.—*New York*, 1893. 8°. (Japanese.)
WALTERS (W. T.).—*New York*, 1895. Fol. (Oriental.)
GARLAND (A.).—*New York*, 1895. 8°. (Chinese.) See **Getz.**
WARREN (G. B.).—*Boston*, 1902. 8°. (Chinese.)
PIERPONT-MORGAN.—*New York*, 1904. 8°. (Chinese.) See **Bushell.**
TAFT (Ch.).—*New York*, 1904. 4°. (Chinese porcelain.) By **J. Getz.**
ANON.—List of collectors and dealers in old china. *Syracuse, N.Y.*, 1905. 8°.
WATSON (H. O.).—*New York*, 1908. 4°. (Persian pottery.) By **J. Getz.**
MACOMBER.—*New York*, 1909. 8°. (Chinese pottery.) By **J. Getz.**

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c.—CATALOGUES OF SALES.

In which Ceramic Objects occupy an important place.

(Exclusive of the Collections of Classical Antiquities.)

Belgium.

HUYVETTER (J. d').—*Gand*, 1851. 8°. (Stoneware.) See **Verhelst.**
LENNICK (De Man de).—*Bruxelles*, 1864. 8°. (Gen.)
KNYFF (A. de).—*Bruxelles*, 1865. 8°. (Gen.)
ELINCKHUYZE.—*Bruxelles*, 1875. 8°. (Oriental.)
GEVERS (E.).—*Gand*, 1883. 8°. (Gen.)
C. de H. (Mlle. la Baronne de).—*Gand*, 1883. 8°. (Gen.)
MINARD (L.).—*Gand*, 1883. 8°. (Stoneware.)
KEYSER (N. de).—*Anvers*, 1888. 4°. (Gen.)
TILMANST.—*Bruxelles*, 1892. 8°. (Delft.)
HEIM (M.).—*Bruxelles*, 1899. (Stoneware.)

England.

QUEEN CHARLOTTE.—*London*, 1819. Sm. 4°. (Oriental and European porcelain.)
STRAWBERRY HILL COLLECTION.—*London*, 1842. 4°. (Gen.)
THE STOWE COLLECTION.—*London*, 1848. 4°. See **Forster.**
BERNAL.—*London*, 1855. 4°. (Gen.)
FALKE (D.).—*London*, 1858. 8°. (Wedgwood ware.)
VIENNA MUSEUM.—*London*, 1860. 8°. (Gen.) See **Löwenstein.**
UZIELLI.—*London*, 1861. 8°. (Gen.)
MARRYAT (J.).—*London*, 1866. 8°. (Gen.)
DE LA RUE (T.).—*London*, 1866. 8°. (Wedgwood ware.)
BARLOW (T. O.).—*London*, 1869. 8°. (Do.)
AGNEW (T.).—*Manchester, s.d.* 8°. (Do.)
HALL (S. C.).—*London*, 1870. 8°. (English ware.)
WALKER.—*London*, 1871. (Gen.)
JEWITT (L.).—*London*, 1871. 8°. (English pottery and porcelain.)
EMERSON NORMAN.—*London*, 1871. 8°. (Do.)
REYNOLDS (C. W.).—*London*, 1871. 8°. (Do.)
BALLER (G. W.).—*London*, 1872. 8°. (Do.)
PRESTON (H. L.).—*Yarmouth*, 1872. Sm. 4°. (Gen.)
OWLES (J.).—*Yarmouth*, 1872. Sm. 4°. (Gen.)
BRADBEER (B. M.).—*Yarmouth*, 1873. Sm. 4°. (English porcelain.)
EDKINS (W.).—*London*, 1874. 8°. (English pottery and porcelain.)
MENDEL (S.).—*Manchester*, 1875. 8°.
BOHN (H. G.).—*London*, 1875. 8°. (Gen.)
CALLENDER (W. R.).—*London*, 1876. 8°. (English porcelain.)
SHANDON COLLECTION.—*London*, 1877. 8°. (Gen.) See **Napier (R.).**
DICKINS (Ch.).—*London*, 1878. 8°. (Porcelain.)
MORREN (P.).—*London*, 1879. 8°. (Gen.)
SIBTHORP (R. Waldo).—*Nottingham*, 1879. 8°. (Gen.)
HAMILTON (Duke of).—*London*, 1882. 8°. (Gen.)
BOND (E.).—*Leeds*, 1884. 8°. (Pottery and porcelain.)

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HASLEM (J.).—*Derby*, 1884. Sm. 4°. (Derby china.)
FOUNTAINE (A.).—*London*, 1884. 8°. (Gen.)
BECKET-DENISON (C.).—*London*, 1885. 8°. (Gen.)
WALKER (T. Shadford).—*London*, 1885. 4°. (Wedgwood ware.)
DUDLEY (Earl of).—*London*, 1886. 8°. (Sèvres porcelain.)
BRAXTON-HICKS (J.).—*London*, 1887. 8°. (Wedgwood ware.)
JOSEPH (E.).—*London*, 1890. 4°. (Gen.)
MAGNIAC (H.).—*London*, 1892. 8°. (Gen.)
DEAN PAUL (Sir E. J.).—*London*, 1895. 8°. (Gen.)
GOOD (W. J.).—*London*, 1895. 8°. (Sèvres porcelain.)
GOLDSMID (Sir J.).—*London*, 1896. 8°. (Gen.)
LEIGHTON (Lord).—*London*, 1896. 8°. (Oriental pottery.)
BARDINI.—*London*, 1899. 4° and 8°. (Gen.)
MOORE (Mrs. Bloomfield).—*London*, 1900. (Porcelain.)
WENTWORTH-WASS.—*London*, 1900. 8°. (Porcelain.)
THYNNE (Lord H.).—*London*, 1899-1901. (Porcelain.)
MAINWARING (Massey).—*London*, 1902-07. (Gen.)
KIDD (E. M.).—*Nottingham*, 1903. (English china.)
MORITZ (Sig.).—*London*, 1904. 8°. (Wedgwood ware.)
HAYNES.—*London*, 1904. 8°. (Porcelain.)
HUTH (L.).—*London*, 1905. 8°. (Gen.)
CUERDEN HALL.—*Manchester*, 1906. 8°. (Modern porcelain.)
SANDERSON (A.).—*London*, 1907. 8°.
DICKINS (Ch.).—*London*, 1908. 2nd sale. (Porcelain.)
BEMROSE (W.).—*Derby*, 1909. (English china.)
AMHERST (Lord).—*London*, 1909. (Majolica.)

France.

ANGRAN de FONSPERTUIS.—*Paris*, 1747. 12°. See **Gersaint.** (Italian majolica.)
CROZAT.—*Paris*, 1750. 12°. (Gen.)
SCHOMBERG (Comte de).—*Paris*, 1836. Sm. 4°. (Gen.)
PETIT-DIDIER.—*Paris*, 1843. 8°. (Gen.)
DEBRUGE-DUMÉNIL.—*Paris*, 1847. 8°. See **Labarte (J.).** (Gen.)
BECKER (L.).—*Paris*, 1852. 8°. (Gen.)
RATTIER.—*Paris*, 1859. 8°. (Gen.)
PIOT (E.).—*Paris*, 1860. 8°. (Gen.)
FOULD (L.).—*Paris*, 1860. 8°. (Gen.)
FERROL (Ch. de).—*Paris*, 1863. 8°. (Oriental porcelain.) See **Jacquemart.**
MATHIEU-MEUSNIER.—*Paris*, 1864. 8°. (French faïence.)
CHAMPFLEURY.—*Paris*, 1868. 8°. (Faïences patriotiques.)
BEAVEN (Mme.).—*Paris*, 1868. 8°. (Oriental and European porcelain.)
TORETELLI.—*Paris*, 1870. (Majolica.) See **Darcel.**
SAN DONATO (Collection).—*Paris*, 1870. 8°.
—— *Florence*, 1880. 4°. (Gen.)
ANON.—Collection d'un amateur de Rouen (Mr. Delaunay). *Paris*, 1872. 8°.
WILLET (De).—*Paris*, 1874. 8°. (Majolica.)
DEMMIN (A.).—*Paris*, 1875. 8°. (Gen.)
NOËL (G.).—*Paris*, 1875. 8°. (Modern faïence.)

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BILBAUT (Th.).—*Douai*, 1876. 8°. (French faïence.)
ANDRÉ.—*Paris*, 1878. 8°. (Modern faïence.)
CASTELLANI.—*Paris*, 1878. 8°.
—— *Rome*, 1884. 4°.
—— *Paris*, 1884. 4°. (Gen.)
BARBET de JOUY.—*Paris*, 1879. 8°. (Oriental porcelain.)
LEJÉAL.—*Valenciennes*, 1880. 8°. (French faïence and porcelain.)
DOUBLE (L.).—*Paris*, 1881. 4°. (Sèvres porcelain.)
DU SARTEL (O.).—*Paris*, 1882. 8°. (Oriental porcelain.)
FILLON (B.).—*Paris*, 1882. 8°. (Gen.)
VIEL CASTEL (de).—*Paris*, 1883. (Sèvres porcelain.)
BEURDELEY.—*Paris*, 1883. 8°. (Gen.)
—— *Paris*, 1895. 8°. (Oriental.)
—— *Paris*, 1898. 8°. (Sèvres porcelain.)
MILET (A.).—*Paris*, 1884 8°. (Gen.)
CUNHA (F. R. da).—*Paris*, 1884. 4°. (Porcelain.)
OSMOND (d').—*Paris*, 1884. 8°. (Sèvres porcelain.)
SAPIA de LENCIA.—*Paris*, 1885. (Dresden porcelain.)
FOURNIER.—*Paris*, 1885. 4°. (Sèvres porcelain.)
DUPONT-AUBERVILLE.—*Paris*, 1885. 12°. (Early French porcelain.)
CARRIER-BELLEUSE.—*Paris*, 1887. 8°. (Terra-cotta.)
FÉTIS (F.).—*Paris*, 1887. 8°. (Faïences.)
RAYMOND (Dr.).—*Paris*, 1888. 8°. (Faïences.)
LEFRANÇOIS (A.).—*Paris*, 1888. 8°. (Gen.)
ABADIE.—*Paris*, 1888. 8°. (Rouen faïence.)
MARQUIS.—*Paris*, 1889. 4°. (Oriental porcelain.)
IQUELON (Marquis d').—*Paris*, 1889. 4°. (Rouen faïence.)
SÉILLIÈRE (Baron A.).—*Paris*, 1890. 4°. (Gen.)
B . . . (Collection).—*Paris*, 1890. 8°. (French faïence.)
WARMONT (Dr.).—*Paris*, 1891. 8°. (Sinceny faïence.)
L. de M. (Lebeuf de Montgermont).—*Paris*, 1891. 4°. (Gen.)
PLOQUIN.—*Paris*, 1891. 8°. (French faïence.)
YVON (Madame d').—*Paris*, 1892. Fol. (Gen.)
WADINGTON (E.).—*Paris*, 1893. 8°. (French faïence.)
SPITZER (F.).—*Paris*, 1893. 4° and Fol. (Gen.)
DAMILAVILLE.—*Paris*, 1894. 8°. (Rouen faïence.)
DINO (Duchess of).—*Paris*, 1894. 4°. (Majolica, Nîmes faïence.)
ANTIC (Ch.).—*Paris*, 1895. (2 cat.) 4°. (Faïences.)
AROSA.—*Paris*, 1895. 4°. (Gen.)
LEROUX.—*Paris*, 1896. 8°. (Majolica and French faïences.)
X. (Collection de feu Mr.).—*Paris*, 1896. 8°. (Rouen faïence.) See **Ridel.**
BRETILLARD.—*Paris*, 1896. 8°. (Faïences patriotiques.)
ROLLAND (Mme. de).—*Bordeaux*, 1897. 8°. (Faïences.)
GÉRARD (A.).—*Paris*, 1900. 8°. (Ceramics.)
ARNAVON (L.).—*Paris*, 1902. 4°. (French faïences.)
KERVOKIAN.—*Paris*, 1902. 8°. (Persian faïence.)
BRENOT.—*Paris*, 1903. 4°. (Oriental porcelain.)

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ROBINSON (Sir J. C.) and **HART** (E.).—*Paris*, 1904. 8°. (Oriental ceramics.)
GILLOT (Ch.).—*Paris*, 1904. 4°. (Japanese art.)
SCHLESINGER.—*Paris*, 1905. 8°. (German porcelain.)
SCHIFF.—*Paris*, 1905. 8°. (Majolica.)
CHAPPEY.—*Paris*, 1906. 4°. (Sèvres and Dresden porcelain.)
YANVILLE (Cte d').—*Paris*, 1907. 8°. (Ceramics.)
GERBEAU (G.).—*Paris*, 1908. 8°. (Chinese porcelain.)
FITZHENRY.—*Paris*, 1909. 4°. (Soft porcelain.)

Germany.

LEVEL (P.).—*Cologne*, 1853. 8°. (Stoneware.)
MINUTOLI (H. von).—*Leipzig*, 1858. (Oriental china.)
ESSINGH (J.).—*Cologne*, 1865. 8°. (Gen.)
ADAMBERG.—*Vienna*, 1871. 4°. (Gen.)
MINUTOLI (A.).—*Berlin*, 1872. 8°. (Gen.)
GARTHE (H.).—*Cologne*, 1877. 8°. (Gen.)
DISH (C. D.).—*Cologne*, 1881. 4°. (Gen.)
PICKERT (A.).—*Cologne*, 1881. 8°.
PAUL (J.).—*Cologne*, 1882. 4°. (Gen.)
MILANI (C. A.).—*Frankfurt a. M.*, 1883. 8°. (Gen.)
PARPART (A. von).—*Cologne*, 1884. 4°. (Gen.)
GEDON (L.).—*Munich*, 1884. 4°. (Gen.)
FELIX (E.).—*Cologne*, 1886. 4°. (Gen.)
GRASSALKOWITS (Princess Marie L.).—*Cologne*, 1887. 4°. (Gen.)
SEYFFER (O.).—*Stuttgart*, 1887. 4°. (Gen.)
HERRMANN (C.).—*Cologne*, 1888. 4°. (Gen.)
MEURER (H.).—*Cologne*, 1888. 4°. (Gen.)
ADELMAN.—*Cologne*, 1888. 4°. (Gen.)
HAMMER (C.).—*Cologne*, 1892-93-94. 4°. (Gen.)
GUBLER (J. J.).—*Cologne*, 1893. (Gen.)
LIEBERMANN (A. von).—*Cologne*, 1894. Fol. (Gen.)
GIESBERG.—*Cologne*, 1894. 8°. (Gen.)
HIRTH (G.).—Deutsche Tanagra. *Munich*, 1898. 4°. (German porcelain figures.)
ROCHENBURGER.—Frankenthaler Porzellan. *Mannheim*, 1899.
FRANKENSTEIN (H. von).—*Munich*, 1901. 4°. (German porcelain.)
LIPPMANN-LISSINGEN (J. V.).—*Munich*, 1901. 4°. (Stoneware.)
MÖLLER.—*Cologne*, 1903. 4°. (German stoneware and porcelain.)
WOOS (W.).—*Cologne*, 1903. 4°. (Gen.)
THEWALT (K.).—*Cologne*, 1903. 4°. (Gen.)
FISCHER (C. H.).—*Cologne*, 1906. 4°. (Dresden porcelain.) See **Falke** (O. v.).
EMDEN (H.).—*Berlin*, 1908. 4°. (Ceramics.)
LANNA (A. V.).—*Berlin*, 1909. Fol. (Ceramics.)

Holland.

BRAAMCAMP (G.).—*S.l.*, 1771. 8°. (Oriental porcelain.)
ROMONDT (F. van).—*La Haye*, 1875. 4°. (Delft ware.) See **Havard.**
LOUDON (J.).—*La Haye*, 1877. 4°. (Delft ware.) See **Havard.**

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VAN MEERTEN.—*Delft*, 1902. 8°. (Delft ware.)
VAN KNYK.—*Amsterdam*, 1904. 4°. (Delft ware.)
BOAS-BERG (J. J.).—*Amsterdam*, 1908. 8°. (Oriental porcelain.)

Italy.

CAJANI (A.).—*Rome*, 1860. 8°. (Gen.)
SAN-DONATO.—*Florence*, 1880. 4°. (Gen.)
PASSALAQUA (J. B. L.).—*Milan*, 1885. 4°. (Gen.)
ALBERICI (A.).—*Rome*, 1886. 4°. (Gen.)
ANCONA (A.).—*Milan*, 1892. 4°. (Gen.)
RUBBIANI (Frat.).—*Rome*, 1893. 8°. (Majolica.)
PIGNATELLI (Prince F. d'A.).—*Naples*, 1895. 4°. (Majolica.)

Sweden.

BOMANS.—*Stockholm*, 1888. 8°. (Swedish porcelain.)

Switzerland.

VINCENT (C. and P. N.).—*Constanz*, 1890. 4°. (Majolica.)

U.S. America.

BRINCKLEY.—*New York*, 1885. 8°. (Japanese ware.)
MORGAN (Mrs. M. J.).—*New York*, 1886. (Modern ceramics.)
HEARN (G. A.).—*New York*, 1894. 8°. (Oriental porcelain.) See **Holcombe.**

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EXHIBITIONS.

CATALOGUES, OFFICIAL REPORTS, REVIEWS, etc.

Austria.

Graz.

BUDE und **LACHER.**—Graz kulturhist. Ausstellung, 1883. Kunstgewerbliche Arbeiten. 1884. Fol.

Lemberg.

WIEZBICKI (L. von).—Polnish-ruthenische Archeologische Ausstellung in Lemberg. 1886. Fol.

Prague.

WIEZBICKI (L. von).—Retrospective Ausstellung in Prag, 1891. Catalogue. 8°; with a fol. album of photos. *Prag*, 1891.

—— Chytil. Ausstellung von Keramischen Bömischen Ursprungs. *Prag*, 1908. 8°.

Steyr.

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